

The School Musician

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MAY 1941

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Shall 3,000,000 School Children Pay "War" Tax
On Their Instruments of Learning?



★
AT LEFT—Sousaphone section of the band of University of Pennsylvania, Philadelphia ..the boys who put the big "oomph" in the famous Pennsylvania Band March. Left to right: Robert Hollond, Herbert Guinness, Allen Brek, Heridge, James Burnes, Paul Zoll, Manuel Greenblatt, Ellis Ripkin, and Sidney Burchuk. Adolph Vogel, director.

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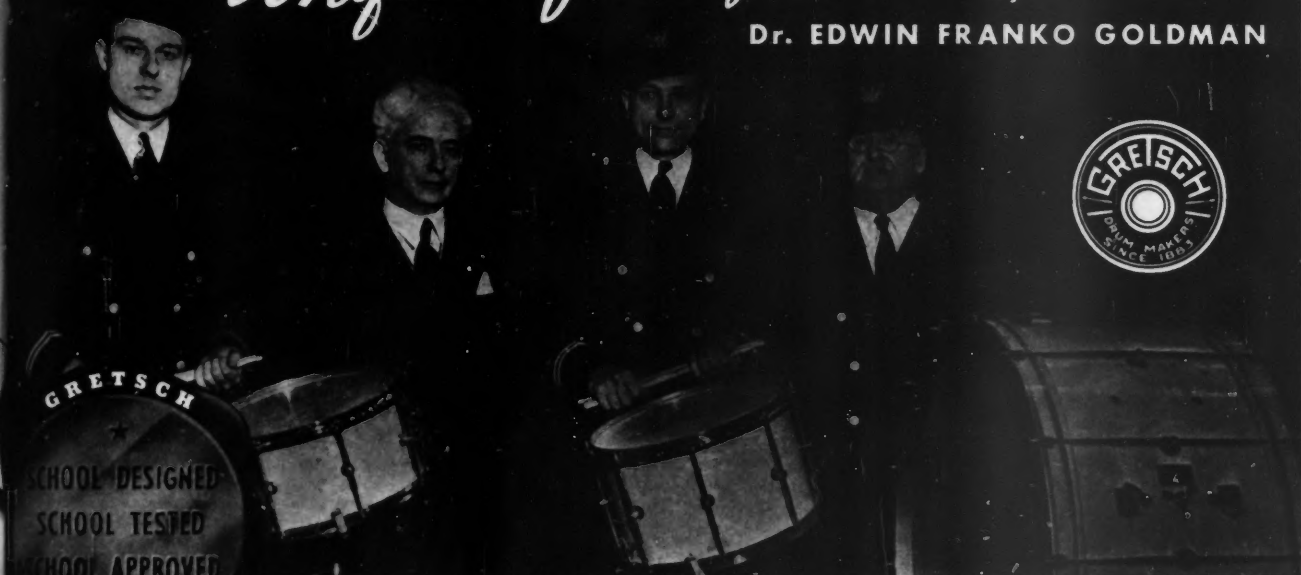
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Band Shells

THE SCHOOL MUSICIAN:

The merchants in our town are considering building a band shell this summer so our high school band can give concerts one evening each week on the public square.

In the many years that I have been a subscriber and constant reader of THE SCHOOL MUSICIAN, I have found the answer to every problem that has presented itself but I do not recall that you ever had any articles on how to construct a band shell. Can you give us any help with this?—(Name withheld by request)
Dear Mr. "Blank":

Quite some time ago, when the subject of band shells first became prominent for use for high school bands, we waxed enthusiastic and began a search for a competent authority to write an article for us, setting forth complete details about band shell designs and construction. Finally, through Director Karl King, for whom he built an admirable band shell in Fort Dodge, Iowa, we came in contact, in 1939, with Mr. Henry L. Kamphoefner, Professor of Architecture at the University of Oklahoma, who agreed to write an article for us but begged off for a while until he could complete certain additional experiments and really devote much time and effort to the manuscript.

We have kept in touch with Mr. Kamphoefner and patiently awaited his inclination and now, we are rewarded by his promise to have the article, replete with pictures, interesting plans, etc., in our hands within the next week or so.

Mr. Kamphoefner is widely known as an eminent architect and has had phenomenal success with the many band shells that he has designed. He informs us that the planning of a band shell is an intensive task, for each site presents definite problems that must be taken into consideration. The shell must fit the site to not more of an error than one degree, which gives an idea of the intricate work involved in the procedure.

Keep your eyes peeled for this article,—it will be published soon and we guarantee it will be of great interest and outstanding importance to every director and administrator.—Ed.

April Cover Models

THE SCHOOL MUSICIAN:

I wish to thank you for the honor you paid our school by placing the picture of our drum major and majorettes on the cover of the April issue of your magazine. Recognition such as this surely is a big help to the music director in stimulating interest in the school music activities.—Robert Dean, Wells, Nevada, High School Music Supervisor.

Glad you liked it, Mr. Dean. Thanks for sending the photograph to us.

We received so many letters, telephone calls, etc., from interested young people, and older ones, too, anxious to know the names of our cover celebrities, that we feel ashamed of ourselves for not getting that information before the April issue went to press. We herewith present the names and status of the elegant drum major and super drum majorettes who

(Turn to page 6)

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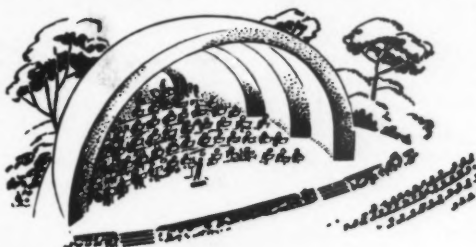
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Presenting—



H. Lynn Rice, Albion, Pennsylvania

H. Lynn Rice, supervisor of music in the Albion, Pennsylvania schools, is an accomplished tenor soloist and violinist. He received his Bachelor of Science Degree in Education from Ohio State university in 1933; did graduate work in advanced conducting and violin and studied clarinet with William D. Revelli at the University of Michigan, Ann Arbor; studied voice under Dr. Arnold H. Wagner and received his Master of Music degree from the University of Southern California in 1940. Mr. Rice is president of the Northwest District of the Pennsylvania School Music association; chairman of the Music Section of the N. W. District Pennsylvania State Educators' association; was district host for the P. S. M. A. choral festival in Albion, February 6 and 7, 1941 and will be host to the District P. S. M. A. Band festival next year, to be held in connection with the P. S. E. A. institute. In the Albion schools, Mr. Rice's own musical groups include a completely robed mixed chorus of 120 members from which he has selected a 20 voice a capella choir; a boys' chorus of 40 singers and a girls' chorus of 60; a large, completely uniformed band and orchestra and a junior high school mixed chorus. He has been active in the Albion Methodist church choir and has presented the Messiah with this organization for several years. He is married to Lucille Davidson Rice, music supervisor in the Conneaut Lake and Springboro, Pennsylvania schools, where she directs a fine orchestra and a girls' and boys' glee club, active organizations in each school, and supervises a complete music program in both schools. For their hobbies, health and happiness, Mr. and Mrs. Rice spend their summers and every other spare moment at their cottage on Findley Lake, New York, where it is rumored that they have attained practically professional standing in surf-board riding and speed boating.



(Continued from page 4)
graced our April cover. Here they are, boys and girls!

From left to right, Faye Peltier, sophomore, flutist in both concert band and orchestra; Pete Isola, senior, plays bass drum and bells in band and orchestra and Beth Petersen, junior, first violinist in the high school orchestra.—Ed.

Music As a Hobby

The SCHOOL MUSICIAN:

I am in need of material for a talk on "The Value of Music as a Hobby" and wonder if you could help me out. If you can, I will greatly appreciate it.—Curtis Wilkison, Kennett, Mo.

We have published a good many articles on the subject of music as a hobby, but we feel that one of the best in upholding the value of music as a hobby or a relief from everyday strain, was one by Mr. Clare Camburn, published in the January, 1941 issue, called "Should Johnny Have Played in the High School Band?"

Chicagoland Music Festival Rules

The SCHOOL MUSICIAN:

I am anxious to get information about the Chicagoland Music Festival baton twirling and flag swinging contests and hope that you can help me out. Is there an entry fee for this contest? Can I compete in both the twirling and flag swinging contests? What is the deadline date for registration?—S. B. K., Evanston, Illinois.

According to the rules and regulations drawn up by Mr. Fred W. Miller and Mr. Phil Maxwell, director of the festival, there is no entry fee for either the baton twirling or flag swinging contest; baton twirlers are not eligible to compete in the flag swinging contest as a member of a team or individually and vice versa; and the deadline date for registration in either contest is August 4 at 6 p.m. For further information, address Mr. Philip Maxwell, Director, Chicagoland Music Festival, The Chicago Tribune, Chicago, Illinois.—Ed.

Wants to Build

The SCHOOL MUSICIAN:

We are planning to build a new band and orchestra building and are wondering where we could get various band plans.

I have always been a subscriber of The SCHOOL MUSICIAN and have saved many clippings of band building plans but would like to have several more to get ideas from.

Any assistance we can receive would be greatly appreciated.—Vernon L. Wis Carson, Instrumental Supervisor, Salem, Oregon, High School.

Sorry, but we have no music building plans in our office. We publish most of those we receive and those we don't publish are usually returned to the senders. We suggest that you contact the gentlemen who have written articles on band buildings for The SCHOOL MUSICIAN. They will probably be glad to help you.—Ed.

Dearborn, Mich.—Emulating the Ford Sunday Evening Hour and as a tribute to Mr. Henry Ford, the Ford Motor Company and the city of Dearborn, the Dearborn high school musicians, 65 in all, under the baton of Mr. Albert W. Rider, head of the Instrumental Division, presented the Dearborn Evening Hour Thursday evening, May 1, in the high school auditorium with outstanding success.

Sing, America! Sing!

Sightseeing for the Choir

Conducted by Jonethen Hammermeyer

Most musicians agree that the two fundamental principles of choral sight-singing are rhythmic interpretation and a feeling for the characteristic intervals employed in each voice part. Still, there is little semblance of agreement on the type of materials and the methods of presentation. The writer, having faced this dilemma, has spent a considerable amount of time and effort to determine the practical content and to find an efficient approach for the inclusion of this work in the regular routine of a beginners' chorus, at the secondary level of education.

Content

It seems apparent that many sight singing courses, particularly of high school grade, are too elaborate for use with a group that likes to sing and wants to learn, yet whose members have no intention of becoming professional musicians. These people have no need for skill in note writing and ear training to the extent of taking dictation of complicated rhythmic figures and tricky melodic or harmonic progressions. Therefore, the skills and information necessary to sing with sureness and a fair degree of musicianship should be the maximum requirement. Briefly, this will include: The common musical terms, time values, staff and pitch concepts, major and minor scales and a survey of all intervals.

The Approach

To establish a felt need for the necessary theoretical information and fundamental skills, start the group on a part song. Learn it the hard way—do it by rote. Next, give them music for the second song and call their attention to the fact that learning is more pleasurable when they have an idea as to just how long to hold each note. Demonstrate and teach note values through the rhythmic combinations involved in this second selection. Their third number can be picked purposely to motivate a desire to think in scale patterns. Follow this with the need for skipping tones of a scale and the idea of recognizing intervals. New key and time signatures, expression marks and more complicated rhythms should be introduced gradually. If possible, each new element should be introduced through a new selection. It has been the author's experience that starting a lesson in isolated theory by means of meaningless exercises is a splendid way to destroy the interest, and therefore the development of a group of singers. More harm is done by underestimating children's ability than by overestimating it. Create a felt need for the concept to be expounded. One true example, in a life-like situation will suffice. Constant repetition is unnecessary.

Sioux Falls Band Made Official State Organization

Sioux Falls, S. Dak.—The Washington high school band of Sioux Falls has been designated by Governor Bushfield as the official South Dakota State band and will make a goodwill tour through Canada this summer.

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THIS SUMMER

School drummers, what are you going to do with your sticks this summer? With them you can fling your way right onto the throne of this beautiful and really professional drum outfit; for there's a place for you in some junior dance band somewhere on the highways of vacation entertainment. Pay while you play; and end the season in the very front ranks of your professional career. See your local dealer about this beautiful outfit called "The Chief", priced at only \$112.50; easy terms. Don't waste the summer when this real professional drum outfit can so easily be yours. See your local dealer now, or write direct for complete details.



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Shall 3,000,000 School Children Pay "War" Tax on their Instruments of Learning?

Seeking new sources of revenue to meet the gigantic expenses of the defense program and war, the United States Treasury Department has recommended to the Ways and Means Committee of the House of Representatives, that excise or luxury taxes be applied to all purchases of tobacco, liquor, gasoline, soft drinks, jewelry, furs, cosmetics and many so-called non-essentials. Included is the recommendation that a ten per cent luxury tax be added to the purchase of all musical instruments.

That music, and the means of making it, should be classed as a dispensable luxury, equally unessential with whiskey, lipsticks and diamond necklaces, is unthinkable. Particularly in time of war when the morale of a nation is precious and delicate; when the nervous tension of uncertainty and unrest is dangerously fragile, music is the sovereign panacea buoying the emotions and the hope of the people, soothing man's fears and anxieties like a mother's lullaby.

Even the War Department, chiefly concerned with those things which are furthest removed from the precincts of inspiring music, officially acknowledges its importance and its essential use in their work. Draft selectees, for example, cautioned against taking many articles of common usefulness, are urged to take along to camp, musical instruments such as guitars, banjos, etc. Music is an essential feature of entertainment and recreation, at all the camps and band music particularly is used profusely throughout the training period. Music is proverbially essential to armies at war. Until those three cherished "primary rights of man" are reduced to two, and we must retreat from all "pursuit of happiness," then music and the means of making it, must remain among our indispensable essentials.

But the more vicious thrust hidden in the proposed classification of musical instruments as dispensable luxuries and therefore ten per cent taxable as such, is the direct strike at the free educational system of our Democracy. Within the past decade, the study and teaching of instrumental music in our public and parochial schools have been proved of such practical value in character-build-

ing, mind-training, citizenship-development, and avocationally profitable use of leisure time after school years, that now 37 states in the union have definitely adopted instrumental music instruction in the upper grades and high schools. Upwards of three million school children are today playing their instruments in high school bands and orchestras. Nearly fifty thousand of these school bands and orchestras are today a proud feature of their respective communities. Thousands of school band and orchestra Parent Clubs throughout the nation have organized themselves for the support and defense of music education in the public schools as essential to the social and moral development of their children. Shall these school children pay "war" tax on their instruments of learning?

It is not the intent of this item to imply that Taxation executives had in mind to thrust hardship on the music departments of our public and parochial schools when proposing that the instruments of learning used in these schools be classed as luxuries and thereby subject to the 10% luxury tax. It is more easily and pleasantly believed that this particular effect of such a ruling had entirely escaped their notice and consideration. There are, no doubt, many luxurious instruments made especially for and purchased exclusively by those who have the means and the vanity to indulge luxury. But those tax-worthy purchases are, in units, infinitesimal. To penalize 3,000,000 school children who wish to buy musical instruments for the sole purpose of learning music, is too great an injustice merely to catch the few who should and can afford to pay.

In almost every school, the instrumental music department provides its own harmony instruments for preliminary learning. These include bass instruments, altos, tenors, French horns, bassoons and many others. Such instruments are issued to beginners until such time as the student has advanced to a point where he is ready to choose and purchase his own instrument. These school instruments are provided by taxation, bought with tax money. Shall this teaching equipment be singled out from all other teaching equipment common to

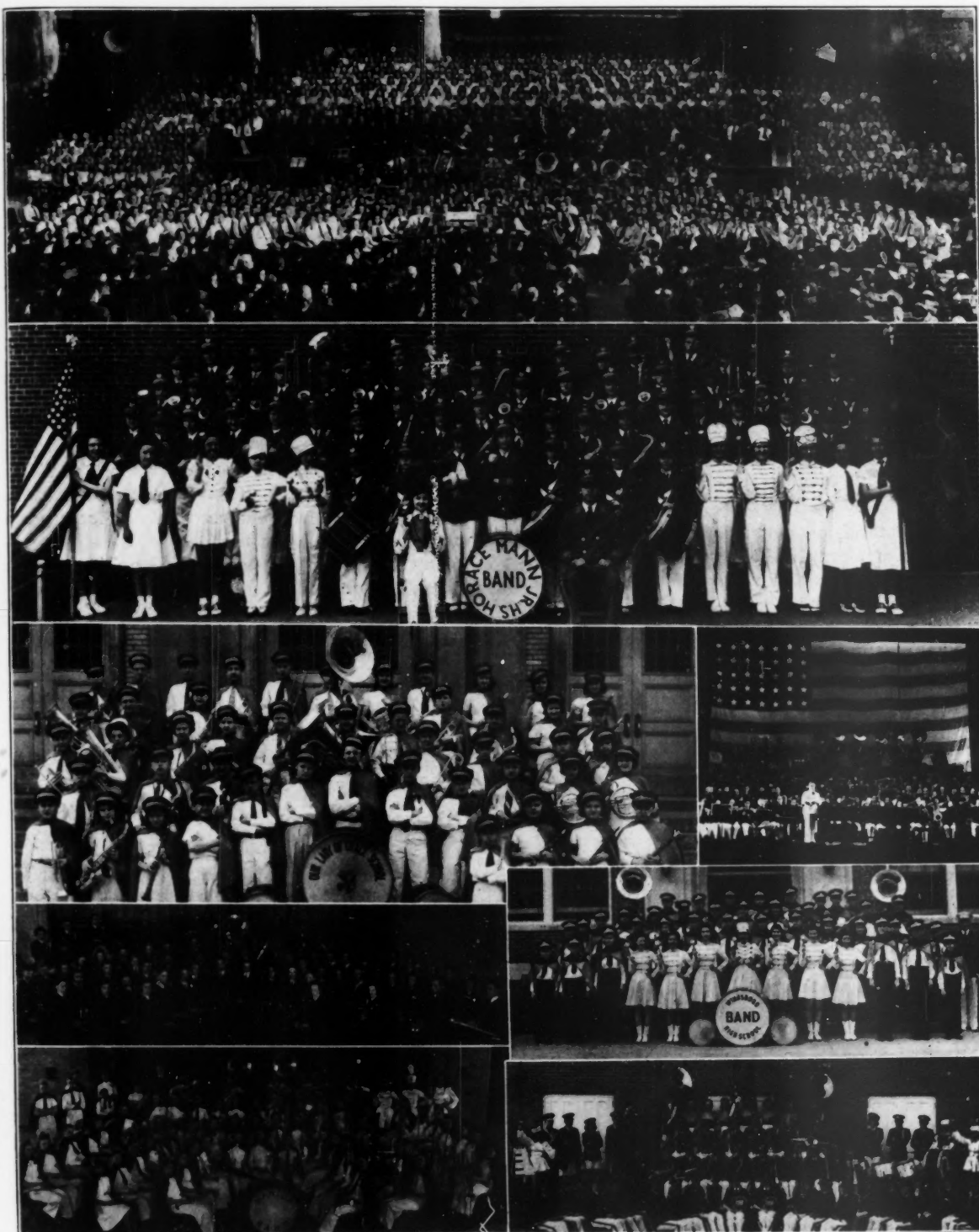
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Messed music organizations during Duluth, Minnesota's Public Schools Better Education Week program. Horace Mann, Jr. H. S. band of West Allis, Wisconsin. Our Lady of Grace school band of Chicago, directed by Sister Vincent Ferrer. St. Louis, Missouri, H. S. band directed by Ernest Heres. Peonia, Colorado H. S. band under the direction of Merion L. Jacobs. In Winnesboro, La. H. S., the band is directed by E. L. Cross. Raymond Gerkowski directs the Mantua Village school band of Bedford, Ohio, which is made up of 85% of the student body. The Elko County H.S. band of Wells, Nevada is directed by Robert Dean.

Uniforms, not part of school equipment, are generally provided by the enthusiasts of the community or by the Band Parents Club who raise the money by conducting bake sales, fairs and parties, those functions generally used also to support the church. An amazing number of the outstanding contemporary musicians of radio, cinema and concert fame today, got their starts in music in the free instrumental classes of our public schools. Many of the names now prominent on the roster of the American Federation of Musicians once won honors in high school with their instruments.

every well organized public school and be taxed as a luxury? If musical instruments of learning, used in and by public and parochial schools are taxed as luxuries, shall we not also tax school books, domestic science, laboratory, manual training and business course equipment? Who shall be the judge as to which of these acknowledged and accepted fundamentals of education are essential and which are luxuries. Surely, none is more universally popular with both boys and girls, than music. None contributes more to the general foundation of good citizenship, so essential to a nation considering war.

Says one commentator, "The anticipated revenue from the tax on musical instruments, as published, is \$3,600,000, much of which is a tax on schools and pupils. An increase in the proposed luxury tax on fermented malt liquors (beer) of *but 10 cents a barrel* (one cent on 35 glasses) would bring 50% more revenue than is anticipated from the 10% tax on musical instruments."

The establishment of a 10% luxury tax on the purchase of all musical instruments would be a direct blow to one of the most forward moves our educators have made since the adoption of the public school system so unique to this Democracy. Lawmakers need only to be awakened to this fact. Many of them, deeply involved as they are in the colossal tangle of governmental affairs, are actually unaware of what is going on musically in our public schools. They will turn at once from any thought of spoiling or injuring this new and beautiful and practical thing, once they come into the full realization of its widespread interest and public approval. It is up to you.

It is up to you, citizen-parents to write those men whom you have chosen to represent you in Federal government affairs, presenting calmly but emphatically the benefits that accrue to your children from the free instrumental instruction they receive in the public schools and the injury in the threat of classifying their instruments of learning as taxable luxuries.

It is up to you, Mr. School Bandmaster and Mr. School Orchestra Conductor, to convey to your Congressmen in Washington, what the official classification of music, and the means of making it, as a luxury would mean detrimentally to the national movement, "Music For Every Child."

It is up to you, Mr. School Superintendent, to convey to Congress something of the value of instrumental music instruction in mind training, citizen development and general elevation in the social and intellectual standards of school and community life.

It is up to you, Mr. School Board President, struggling with a meager budget, to tell the whole story of music's importance in your public school

system and how an added tax of 10% on the instruments you buy would materially and unjustly hamper your educational program, how indispensably the school band has become a function of your typical American town, participating in every patriotic and social gesture of civic life, how the orchestra, the ensembles and the soloists have brought fine music with appreciation into homes where fine music was seldom before heard and never before understood.

Your lawmakers want to know these things. It is up to you to defend your American system of free education against this unkind thrust. The situation is acute. It is a matter of days. Whatever you are going to do, do it now.

Write to These Men

Here are the names of the members of the Ways and Means Committee, House of Representatives, now considering the new tax bill. Address your letters and telegrams to them.

Chairman, Hon. Robert L. Doughton, from *Laurel Springs, California*.

Frank H. Buck, from.....*Vacaville, California*

B. W. Gearhart.....*Fresno, California*

Raymond S. McKeough.....*Chicago, Illinois*

John W. Boehne.....*Evansville, Indiana*

Frank Carlson.....*Concordia, Kansas*

Arthur D. Healey.....*Somerville, Massachusetts*

Allen T. Treadway....*Stockbridge, Massachusetts*

Roy O. Woodruff.....*Bay City, Michigan*

John D. Dingell.....*Detroit, Michigan*

Harold Knutson.....*St. Cloud, Minnesota*

Aaron L. Ford.....*Ackerman, Mississippi*

Richard M. Duncan.....*St. Joseph, Missouri*

Donald H. McLean.....*Elizabeth, New Jersey*

Thos. H. Cullen.....*Brooklyn, New York*

Frank Crowther*Schenectady, New York*

Daniel A. Reed.....*Dunkirk, New York*

Thomas A. Jenkins.....*Ironton, Ohio*

Wesley E. Disney.....*Tulsa, Oklahoma*

Patrick J. Boland.....*Scranton, Pennsylvania*

Benjamin Jarrett*Farrell, Pennsylvania*

Jerre Cooper*Dyersburg, Tennessee*

Milton H. West.....*Brownsville, Texas*

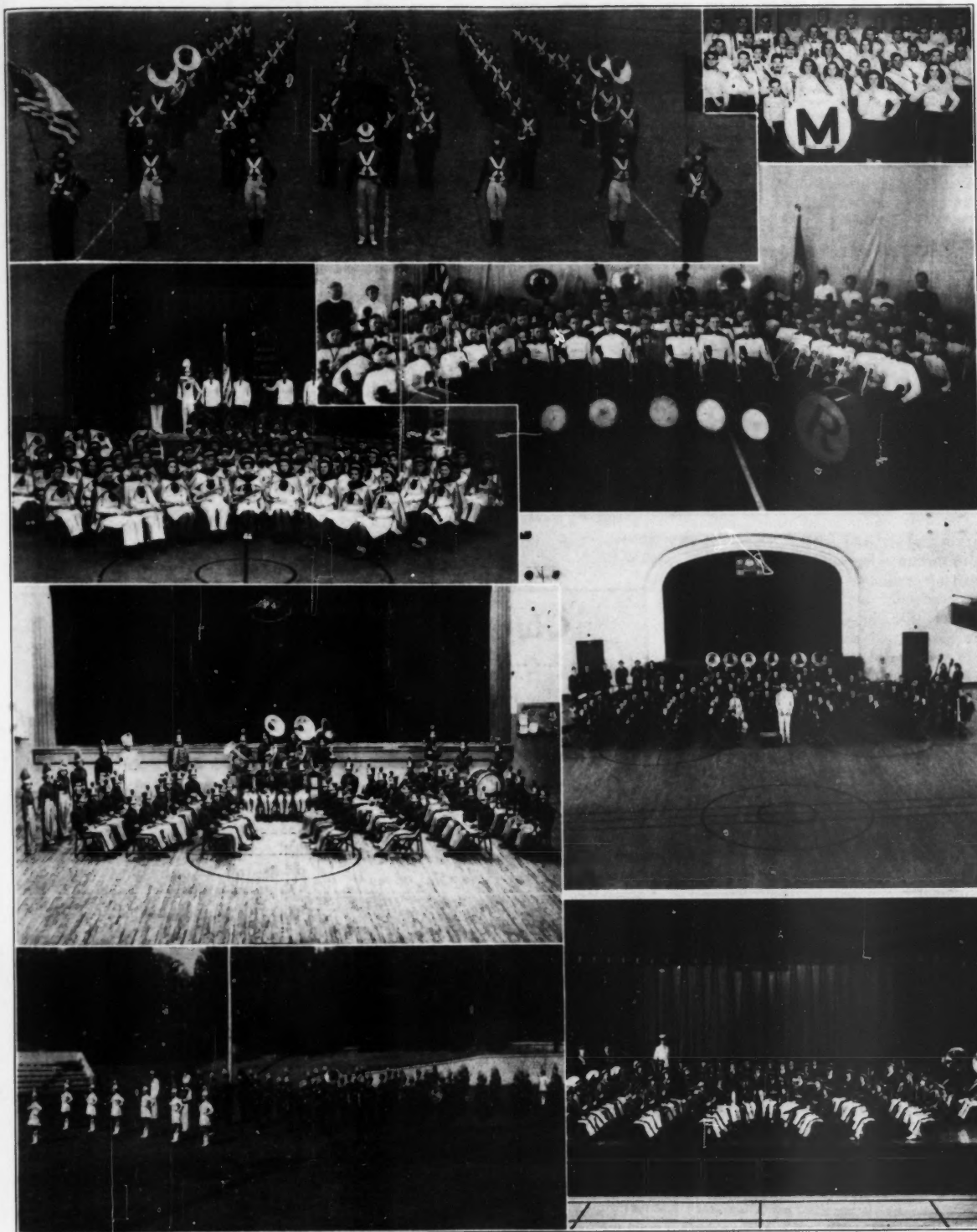
A. Willis Robertson.....*Lexington, Virginia*

Knute Hill*Prosser, Washington*

Protest this tax. Do not do it yourself only but get your friends to act in the same manner. IMMEDIATE ACTION IS NECESSARY!

Senators may be addressed at Senate Office Building, Washington, D. C. Congressmen may be addressed at House Office Building, Washington, D. C.

Average Annual Enrollment in Instrumental School Music, 3,000,000 (Estimated)



The Gladewater, Tex. H. S. band is directed by Alto Tatum. The first Catholic school band to be formed in New Hampshire is St. Mary's H. S. band of Claremont under the direction of Frank Bush. First division State band is the Webster, S. D. organization directed by John W. Headley. The 1941 Baker, Oregon H. S. band directed by Harold Kirklin is a far cry from their first band, organized in 1916. The Kingman, Kansas H. S. band, First division District winner, is directed by Milford Crabb. Don L. McGaffey directs the Nebraska City, Nebraska H. S. band. In Woodbine, Iowa, the H. S. band is directed by V. V. Hemphill.

It is not uncommon in the smaller towns and villages to find 80 or 90% of the student body in the school taking instrumental music, playing in the band or orchestra. In the larger towns and smaller cities, the average drops to 40 or 50%, while in the metropolitan centers where outside attractions are numerous and time-consuming, the percentages are still lower.

Understanding and Tolerance Urged Upon Adjudicators

By A. R. McAllister

President, National School Band Association
Joliet, Illinois

In An Address Before The Assembly of The 12th Annual Convention of The American Bandmasters' Association

● **WHETHER OR NOT WE WISH** to acknowledge it, by reason of differences in the background and training of those musicians in the American Bandmasters' Association, who have arrived at their eminent positions through the professional route, and those who have arrived through the strictly educational route, widely varying objectives exist. There is a third group who have had the privilege of extended experience in both. The school bandmasters of the United States look to the members of our association for about ninety per cent of their adjudicators in the more important contests. A joint committee from representatives of the two first named groups have worked out a most satisfactory standard of adjudication. This most efficiently cares for the technical features including the smallest detail of adjudication. Unfortunately, too many of our members do not take the necessary time to thoroughly familiarize themselves with this plan of adjudication which is officially adopted by the Competition Festivals.

Whether or not adjudicators consider this a good plan, or too much in detail, it is their official rule book, and they should either operate in accordance with it, or stay out of the adjudication field, and allow those who will follow the plan to take their places. There is a lot of detail to keep in mind. Those who have come up through the educational field and have been teaching over a period of years, do not need to be told the importance of this. Many of our finest musicians whose purely professional backgrounds and native ability make some of the details involved seem trivial, do not appreciate the importance of them.

A second and probably the most important thought I have in mind in this discussion, is the differences in *objectives*. The professional musician who has arrived through the private teacher, the conservatory, and the out-

standing professional organization, naturally places the emphasis one hundred per cent upon the *achievement of musical excellence*. As members of the American Bandmasters' Association, confined strictly to the business of directing fine organizations, and producing the best music possible, we can agree with this objective; however, a considerable portion of our membership, and a larger

portion of our activities are concerned with the educational field, either as teachers in our public school systems from grade to university, or as adjudicators in many of our increasingly important competitions. This makes it imperative that everyone who has such association or contact, be familiar with the aims and objectives of the modern educator and administrator.

Objectives of Our School Band

Our Slogan—"Results—Not Excuses"

Through the medium of the bands (both Military and Concert), their comprehensive library, and their many and varied activities, we strive to contribute to "Contented and Useful Citizenship," now as well as tomorrow.

1. APPRECIATION—Musical and Artistic

To furnish a realization through daily experience in applied music, not theory only, of the close relation and integration of music with every activity in normal modern life.

2. LEISURE-TIME EMPLOYMENT

To supply leisure-time employment which is both cultural and recreational, and which may be used as a vocation or an avocation.

To supply present-day experience; not merely future hopes and promises.

3. EMOTIONS

To develop emotional response through study of different melodies, rhythms, varying moods, contrasts, balance, and the inspiring results of intelligent and harmonious mass effort.

4. EFFICIENCY

To supply a knowledge of standards of today and tomorrow—not yesterday.

5. SPORTSMANSHIP

To teach recognition of achievement of competitors as well as self in competitions. To modestly consider victory a recognition of proper application of approved principles. To consider defeat, personal failure to make such application.

6. PHYSICAL

To develop correct personal bearing, keen judgment, coordination of mind and muscle, keen observation, correct analysis, and quick and accurate reactions. To furnish equal opportunities for all—large and small, strong and weak.

7. To develop LEADERSHIP.

8. To teach and develop TEAM-WORK.

9. To develop an appreciation of privileges and responsibilities.

10. DISCIPLINE

To teach the American type of discipline, which is voluntary, cooperative effort, based on the knowledge that greater efficiency is secured by confining efforts to prescribed rules of action, which have proved their worth as such.

Most school bandmasters in the elementary and secondary schools are required to develop a plan of instruction with certain specified objectives, which justify the teaching of music, particularly bands, in our public schools which are maintained by taxation. Accompanying this article, I present such a set of objectives from one school.

Material Studied

A comprehensive library selected from recommendations of a committee of international experts permits the study of music of the serious and classical type, the military and inspiring type, and the entertaining and recreational type.

Serious and classical compositions, generally are studied for concert and competition purposes as well as for general musical education.

The inspirational type includes military marches, inspiring college songs, et cetera. The recreational type (the more popular music such as is enjoyed for dances, basketball games, and other sports) is taught in a limited scope.

COMPETITION

Individual—Section—Band

A most effective incentive for voluntary individual effort is the competition for the high positions in each section, for leadership in the various sections, and for student directorship of the band.

The participation of the band as a whole in district, state and national competitions in which every member participates (not just a few, with the balance "on the bench") spurs effort toward more efficient teamwork, resulting in higher individual proficiency.

GENERAL

Because of its many and varied activities, the Band, more generally than any other organization, represents everyday life in a democracy. Its power to do good for the individual and the community is unlimited. This will indicate the requirement of administrators and educators, that music for music's sake, or a band for a band's sake does not justify its existence as an educational medium.

A contribution to useful and satisfied citizenship in our democracy is the ultimate objective of every department of our public education. To ignore this objective, or fail to adopt a sympathetic attitude toward it in our adjudication, is to continue the constant source of irritation and antagonism between administrators, whose background and training are purely academic, and to incite them to greater effort in raising the academic requirements of band directors. Their contention is, and in some instances it is justified, that many of our finest

How We Are Achieving Our Objectives

MILITARY BAND: A unit of the R.O.T.C. with student officers of Military Rank appointed.

In this organization, a greater proportion of the time is devoted to fundamentals — including correct breathing, proper sitting posture, proper marching carriage, coordination, the simpler melodies, the fundamental rhythms, confidence, self-respect, respect for legally constituted authority, self-control, discipline and sincere cooperative effort.

Furnishing Music for weekly ceremonies with the R.O.T.C. unit teaches responsibility. This band teaches the boys to strive sincerely for advancement in position through weekly tryouts.

Top players are given the privilege of being eligible to try out semi-quarterly for a position in the Concert Band.

Objectives 4, 5, 6, 8, and 9 as previously mentioned are stressed.

CONCERT BAND: This is a civic organization with officers elected from upper-class members who have attained the approved scholarship standards. The girl sponsor is elected from seniors of highest ranking scholarship.

1. In this organization, through carefully selected material of varying character and through explanation as well as actual practice, appreciation of the limitless scope and universal application of music is stressed and demonstrated.

2. Its value as a recreational and leisure-time employment is impressed upon each student, and preparation is made through the teaching of solo and small ensemble combinations as well as through the Concert Band as a whole, to employ it as such. Music as a vocation is not stressed but the instruction is of such character and calibre that it may be used vocationally in several fields without further instruction.

3. The emotional content of the different types and characters of Music contributes to the development of a well rounded-out and appreciative life — one capable of understanding and appropriately responding to widely varying situations and conditions.

4. The highest standard of efficiency obtainable is insisted upon. Nothing else would accomplish the present-day musical purpose or the purpose of preparation for living in a highly specialized age.

5. Individual and collective sportsmanship is insisted upon. This is applied to the boy's individual effort to improve himself and advance his position in the band as well as in the band's collective activities. Outstanding work on the part of competitors is recognized and complimented.

6. Improved physical development results from accurate breathing and articulation in concert playing but in a larger measure, from training in marching and performances. Example: — A boy in a marching band must first consider his personal appearance, the condition of his uniform, the manner in which it is worn, correct marching bearing, his position in his rank and file, precision of his movements and those of other members, accurate playing of his part, considering tone quality, balance and a precise coordination of the physical and musical performance. This calls for alertness, both physical and mental, which develops a most valuable characteristic for later use.

7. The development of leadership is accomplished, first, through musical excellence demonstrated by frequent tryouts; second, through ability to lead small ensembles and larger sections; third, through experience as student director; and lastly, through administrative experience as an officer.

8. Development of teamwork of a most accurate and appreciative character is accomplished by coordinating and balancing the multiple features necessary to a fine concert or marching performance.

9. The fact that privileges carry responsibilities now and later on is "brought home" to the individual members through the student organizations as well as through lectures by the instructor. The record of the band and its accomplishments to date are impressed upon the new member, and his responsibility for the maintenance and continuance of same is constantly held before him. He is taught that such activities as school entertainment—including the various programs in the auditorium — athletic events of all types, participation in civic and patriotic events in the community, and performance in solos and small ensemble events, are responsibilities accompanying the privilege of band membership just as citizenship in a democracy carries its corresponding privileges and responsibilities.

10. Student organization assumes the responsibility for the correction of minor infraction of rules, first by counsel and secondly, by prescribing discipline which must be approved by the instructor. To this is added the personal counsel and advice of the instructor.

An effort is constantly being made through comparisons, to evaluate the work and progress of the individual and to realize the points on which he fails; also, to be able to listen and evaluate the work of others, commending their strong points and noting their shortcomings.

musicians because of so-called *temperament*, are lacking in the psychology of teaching, are narrow in their viewpoint, and fail to consider the value of other subjects in the curriculum with which they must be evaluated. Whether we agree with them or not, regardless of whether our background and training emanate from the military field, the professional and entertainment field, or the educational field; if we engage in any of the activities allied with the education of our young people through our public

schools, we must assume the attitude of educators; prepare ourselves and express ourselves as such, with the objective in mind of contributing to the **HAPPY AND USEFUL CITIZENSHIP** of the millions of young Americans with whom we come in contact.

This makes it imperative that we in our adjudication adopt a more sympathetic and understanding attitude; that we temper our judgment, and not take the attitude that everything which is not one hundred per cent per-

(Turn to page 48)

How I Teach Beginners to PLAY the VIOLIN

By Nathan Aaron
Milwaukee, Wisconsin

● **TRAINING A PUPIL TO READ NOTES** is one subject of a normal course in class teaching of violin. Other subjects are:

How to start a class and give the first lesson; Mechanics of playing—Technique of the right hand; Technique of the left hand; Intervals; Major and minor scales; Patterns in relation to printed music; Time, meter, rhythm; Simplification; Faulty habits and how to correct them; How to teach Wohlfahrt op. 45 book 1; How to teach Wohlfahrt op. 74, book 2.

Because the mind directs the arms and fingers, the pupil should study the names of the notes away from the instrument. This phase of teaching is neglected during the lesson on account of the time which it takes from playing. Some students acquire this training through the study of harmony.

It will be found advantageous to start with the Musical Alphabet (refer to the white keys of a piano) which comprises the letters of A B C D E F G A B C and so forth. The half steps will come between the letters of E and F, and B and C, the remaining letters are a whole step apart.

These very satisfactory symbols for the whole step (□), and half step (△), placed between the letters, assist the pupil.

The Musical Alphabet with symbols: A□ B△ C□ D□ E△ F□ G□ A□ B△ C□ D and so forth.

The staff, lines, spaces, their numbers and letter names are then presented in the usual way.

Method for Learning Musical Alphabet

The training should commence with the alphabet, pointing to the letters, and naming them ascending and descending:

a. Letters next to each other; b. Skipping a letter; c. Skipping two letters; d. Skipping three letters.

a. When teaching contiguous letters, speak of line, space, or space, line (this trains the pupil to recognize seconds).

b. When skipping a letter, speak of skipping a line or space as the case may be (this trains a pupil to recognize thirds), or from line to line, or space to space.

c. When skipping two letters, speak of skipping a line and space or vice versa (prepares one to recognize fourths).

d. When skipping three letters, speak of skipping two lines and a space, or two spaces and a line (preparation to recognize fifths).

The Treble or G clef is explained, and the pupil should practice making it. Point out that the second line of the staff is crossed four times.

Writing Notes

The writing of notes is the next step. The stems to the notes should point down on the left side of the head when the head is above the third line of the staff, and the stem points up when the head is below.

A quarter note should be written on

Editor's Note: Nathan Aaron, a highly gifted artist and teacher, brings to this work the results of twenty-five years experience. The ages of his pupils ranged from four years to sixty-five years. Mr. Aaron has successfully conducted adult violin classes at the Shorewood Opportunity School, Shorewood, Wisconsin.

Having studied with Leopold Auer and Alexander Sebald, Mr. Aaron has applied the fundamentals of these masters to the needs of elementary pupils.

His Bow-String Pattern Method for violin, viola, cello and bass, shows a new approach in class and private teaching.

every line and space starting with the first line of the staff, and ending on the fifth line of the staff. The letter names are written below each note, and the pupil will copy the example in the music note book.

It will assist young children to place a quarter note on the line or space by first making a dot where the note is to be written, and gradually increasing its size so that the line runs through the middle, or the space between two lines is filled.

The ledger lines written above and below the staff are then taken up. Point out that the lines run parallel to the staff. The spaces should be as wide as the spaces on the staff. These lines and spaces are numbered away from the staff.

A satisfactory procedure is to divide the notes in three groups:

a. From G, third space below to G, second line on the staff.

b. From A, second space on the staff to A, one line above the staff.

c. From G, one space above the staff to G, fourth line above the staff.

Extended Staff

Example 1. It will be interesting to treat the ledger lines above the staff as an extended staff, starting with the fifth line F and continuing to one line above, A; two lines above, C; three lines above, E. Point out that the letter names are similar to those on the staff, but they are written on lines instead of spaces, and sound one octave higher.

Likewise, the fourth space on the staff, note E, continue one space above, G; two spaces above, B; three spaces above, D; and four spaces above, F.

Example 2. These high notes from E, fourth space on the staff to G, fourth line above the staff are written out, and the pupil should copy them.

Practice naming these notes as you did with the letters in the alphabet.

Example 3. Write the letter names

The image contains several musical staves illustrating the author's teaching method. The first staff shows the Musical Alphabet (A-G-A-B-C) written on a five-line staff with letter names below. Subsequent staves show exercises for reading notes, including scales and patterns, with letter names and symbols (squares for whole steps, triangles for half steps) used to reinforce the concept. Examples include 'No. 26', 'No. 32', and 'Serik op. 2 Book 1, No. 4'.

and have the pupil write the notes. Indicate where the lowest note should be written.

The sharp, flat and natural sign are to be explained as accidentals as well as their function in the signature.

Major Keys in Sharps

Many pupils have difficulty in finding the major key in sharps. The sharp farthest to the right is the seventh degree in the scale, or Si in singing. Therefore, the next letter determines the major key. As the seventh and eighth tones in the scale equal two letters, the above explanation usually makes this principle clear.

Example 4. Elementary violin pupils can easily remember four of the sharp keys by associating them with the strings G, D, A, E, or one sharp, two sharps, three sharps and four

sharps; and, to continue with higher signatures: B major, the note two spaces below the staff; F sharp major, the first space on the staff; and C sharp major, the third space on the staff. It is interesting to observe that each key is on a space and it is a fifth apart.

Major Keys in Flats

To prepare pupils to find the major keys in flats, practice naming fourths in the Musical Alphabet with flats: $\flat A \square \flat B \Delta \flat C \square \flat D \square \flat E \square F \Delta \flat G \square \flat A \square \flat B \Delta \flat C \square \flat D \square \flat E$ and so forth. The major key in flats is determined by counting down four degrees from the flat farthest to the right, counting the degree of the last flat as one in the group of four.

(Turn to page 48)

Tremaine Seeks To Unite Americas in International Music Week, May 4-9

By Doron K. Antrim

A hundred million people from Canada to Cape Horn united in an expression of friendship by singing, playing or listening to music of the Americas May 4-9 is the goal of C. M. Tremaine, secretary of National Music Week. This gigantic mobilization of inter-American music resources, the most ambitious ever attempted, has the full endorsement of



C. M. Tremaine

President Roosevelt, state governors and city mayors in the U. S., presidents and consuls general throughout the Americas. Radio companies will co-operate in carrying this music to the remotest corners of the hemisphere. It is proposed that prizes be offered for the best song expressing inter-American ideals and aspirations.

Ever since he launched the first National Music Week 17 years ago, C. M. Tremaine has been urging cities to get their people together one week of the year for their common enjoyment of music. The results have been far reaching. Starting with a few hundred cities in 1924, over 3000 are now active participants.

Cities reported an increase in civic pride, in good will among their citizens. Thousands of permanent bands, orchestras and choral groups were formed.

Several years ago, Tremaine got the idea of an International Music Week. If music creates a spirit of cooperation between people in cities and towns, he reasoned, why not between nations. Music is a universal language all people understand. It knows no limitations of race, creed or color. It should be an ideal introductory medium for building international good will.

Last year he sounded out representatives of this and other nations in the Americas. The response was so enthusiastic he decided to go ahead. President Roosevelt said it would strengthen the government's good neighbor policy and bring about a deeper understanding between the peoples of the Americas. Prime Minister Mackenzie King of Canada said, "It is fitting that the U. S. and Canada, which hold so many ideals and traditions in common, should join in artistic expression." Consul General Correia of Brazil said, "Remarkable results will be achieved." Similar endorsements came from representatives of 21 American republics.

As a result, on May 4, the opening day of National Music Week this year, the Americas staged the largest music get-together in history. Out of this, it is hoped will come an inter-American anthem, a year round interchange of music and a friendlier feeling between the nations.

From the start, Tremaine has held relentlessly to his goal of making America musical through Music Week. Some of the obstacles he faced were almost insurmountable. During the depression years, funds for carrying on the work almost dried up and Tremaine was forced at times to dig down into his own pocket.

Another difficulty of the early years was to build a permanent staff of volunteer field workers who would not only organize local music weeks but carry on throughout the year. Today Tremaine has an army of field workers numbering 700 state chairmen and more than 3000 members of local committees.



Mary Humphreys Oboe

Port Washington, New York

First Division

Region 4, 1940



For thirteen months, Mary Humphreys studied diligently and practiced faithfully under the direction of Mr. Clere Richards, outstanding oboe instructor. Then, undaunted by the fact that her training had been so limited in time, she entered the National Region Four Competition Festival held in Albany, New York, last May. The result? The highest rating given at a National contest was awarded to Mary for her outstanding solo oboe work. And she was a junior high school student at the time.

Now Mary is an important member of the Port Washington high school band and orchestra playing under the direction of Mr. George Christopher, who is well aware of Mary's ability on her instrument.

She is also a member of the Long Island North Shore Symphony, a progressive organization under the direction of Caesar Sodew.

On the Cover

"Plenissimo, please", Director William D. Lee cautions his clarinetists in the Glasgow, Montana, Kilties band during a strenuous rehearsal. Finally-trained are the "Kilties" and their rehearsals are serious occasions. This is the second year that Mr. Lee has been directing the Glasgow lads and lassies, who step out on parade clad in colorful genuine Scotch plaid kilts, a wonderful sight, indeed.

The Psychological Aspects of the CLEF

"An unusually satisfying realization lies in the fact that the Sixline Theory concerns itself with a practical solution of the problem of musical notation, modification of present treble and bass clefs not only being directly and immediately accomplished but, fortunately, creating a converted form which does not appear fundamentally different from the original."

● **THE PROBLEM OF READING MUSIC** at sight has been the subject of many psychological investigations, the majority of which have failed to offer a *practical* solution to the difficulty.

While musicologists have disclosed the results of their research, indicating a wide diversity of inherent talent, conclusions only indicate that some individuals are naturally good readers whereas others are peculiarly unable to attain high proficiency. In like manner, educators have devised methods of instruction in an effort to assist the slow reader and, whenever possible, to increase the good reader's speed and accuracy—apparently satisfied that the present system of notation is psychologically sound.

In an analysis of the present five line system of notation, however, there is evident an unusually cumbersome coordination of the various clefs. The treble, bass, alto and tenor clefs, although based upon a common five line staff, are by no means identical in terms of function or visual pattern. For example, the note "c" while lying within the staff, may appear upon the 3rd open space of the G-clef, upon the 2nd open space of the F-clef, upon the 3rd line of the Alto Clef, and upon the 4th line of the Tenor Clef.

Actually then a student may not be concerned with learning to read five lines but, rather, to *read the same five lines in four different ways*. In terms of interference, where the learning of

one activity inhibits learning of a new activity, the general result is one of inefficiency—which is a serious objection to be leveled at the present system. Further, the student may be subjected to (1) the simultaneous reading of two dissimilar clefs, namely, the treble and bass, (2) the "shifting" clef, where the bass clef suddenly appears in the treble position, (3) the "alternating" clef, where the bass clef irregularly changes place with the treble (within the same five lines) necessitating alert mental adaptation

**By Bernard L. Bonniwell,
Ph.B., M.A.**

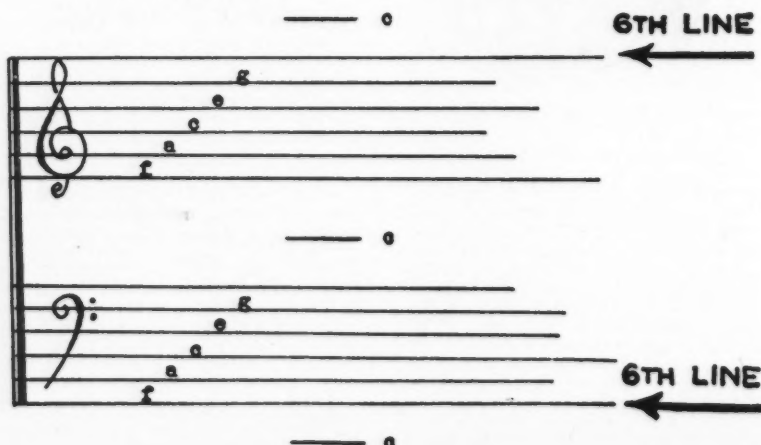
**Department of Psychology
University of Pennsylvania**

(i. e., different mental "sets"), and (4) to the hazard of reading from two treble clefs or two bass clefs, a learning condition contrary to the usual form.

Consequently, it would appear, the persistent difficulty encountered in sight reading more than likely results from this essential structural weakness, the alternate and multiple function of the staff engendering conflict by the use of dissimilar clefs. It is not surprising, therefore, that in many individuals, repugnance for sight reading appears, the lack of playing efficiency soon becoming more and more evident. In other words, the student has been unable to successfully overcome the conflict brought on by the simultaneous response required to the constantly conflicting visual patterns—where pattern *interpretation* depends solely upon the clef in force.

The solution to this problem is one of direct and practical modification based upon the conversion of present five line music, a six line staff resulting.

Expressed in practical terms, the process of conversion consists in the following procedure: Obtain piano composition, straight edge rule, fine pen point and India ink. Extend the first leger line which appears above the treble clef the entire length of the staff, i. e., the "a" leger line. Now extend the first leger line which ap-



appears below the bass clef the entire length of the staff, i. e., the "e" leger line. Do nothing further; conversion is complete. The Sixline Staves now read, from the lower space upward, f, a, c, e, g. It will be observed that the note "f" occupies the first open

with a constant staff position. With the shunting of pattern conflict, in relation to a given chord, practice efficiency increases for the elements of association, frequency and repetition all contribute to the establishment of non-conflicting habits. Subordinately

SONATA Sonata Quasi Una Fantasia

Abbreviations: PS, signifies Principal Subject; SS, Second Subject; C, Coda; R, Return; T, Transition; D, Development.
"Cotta Edition"

Adagio sostenuto M.M. J=80

L. van BEETHOVEN, Op. 27, No. 2

(Si deve suonare tutto questo pezzo delicatissimo e con sordini.)

Note: Conversion has been accomplished by adding one line above the treble and one line below the bass.

space in both clefs, note "a" the second open space in both clefs, note "c" the third open space in both clefs, note "e" the fourth open space in both clefs, and note "g" the fifth open space in both clefs. The clefs are now alike and are read in identically the same manner.

The derived Sixline Staff automatically presents the accompanying visually organized pattern.

The significance of the Sixline Staff is apparent in that it presents a completely coordinated visual pattern. Further, in obviating the possibility of "shifting" patterns (for only one clef form is used, i. e., the equivalent of a sixline treble clef) it establishes the visual stimuli situation as a constant factor, thereby providing the means of integration among the remaining constant factors of audition and kinesthesia. Accordingly, the fundamental weakness of the present system, which is to be found in the alternate and multiple function of the staff, is no longer existent.

The psychological value of employing a one-clef system is manifold. It means, in terms of learning, that the visual pattern is always linked to the same response mechanism, namely, the complete response activity is now visually, auditorially and kinesthetically repetitive in terms of a given stimulus situation for, under this fixed system, a given chord is visually identified

assisting in the fixture of correct response habits the factor of tonality becomes active, staff position now suggesting definite tones. Finally, the student is relieved of the necessity of holding in mind temporary clef signs (i. e., mental "sets") as sight reading now involves the use of only one fixed clef form.

An unusually satisfying realization lies in the fact that the Sixline Theory concerns itself with a practical solution of the problem of musical notation, modification of present treble and bass clefs not only being directly and immediately accomplished but, fortunately, creating a converted form which does not appear fundamentally different from the original. Of secondary interest is the fact that the average musician's repertoire is so inextensive that conversion is entirely feasible, the need of especially printed music being of no concern to the student. Finally, the educator finds it of interest that the Sixline Theory applies to complete instrumentation, individually and collectively; to French Horns, Trumpets, Cornets and related instruments; to the conductor's score sheet as well as to the composer's work sheet.

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TIME out for RHYTHM

"There are a great many students, and directors also, who have the idea that the two words, time and rhythm, are one and the same so far as music is concerned. Can anyone show me that the numerical signature at the beginning of a piece of music shows how fast or how slow to play that piece? Can you tell from those numbers how many counts should be played in a minute? Definitions that seem to work with my students are: Time is a word or combination of words meaning the speed of the beats. Rhythm is shown by numbers, telling where the accents are placed." > > > > > > > > > > > > > > >

● THERE ARE A GREAT MANY students, and directors also, who have the idea that the two words, *time* and *rhythm* are one and the same so far as music is concerned.

Why are there so many students today who are not taught the fundamentals of time and rhythm? It is not at all unusual to hear a director speak of a piece of music being written in "two-four" time, when as a matter of fact there is no such animal. It has been my unhappy lot to have followed several band men of this type in jobs where it was necessary to get the facts straight in the minds of the students. In teaching fundamentals, it is very hard to replace a wrong idea with a right one.

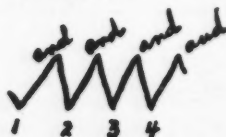
Can anyone show me that the numerical signature at the beginning of a piece of music shows how fast or how slow to play that piece? Can you tell from those numbers how many counts should be played in a minute? Of course I know that there are several hundred band men that have never thought of making these errors, but on the other hand I know that there are several hundred that do make the mistake. I have heard men that have been in this work much longer than I tell students that the time of a piece of music depends on the numbers in the signature.

I have evolved definitions for time and rhythm that seem to work with my students so that it is easy for them to tell the time from the rhythm, these are: **TIME** is a word or combination of words meaning the speed of the beats, **RHYTHM** is shown by numbers, telling where the accents are placed.

The greatest complaint that I get from students is the fact that they are afraid to practice new numbers for fear of getting them wrong when they have no one to help. In a measure I have conquered this by an invention of my own.

I have evolved a very simple method of diagramming measures of music so that it is very simple to tell just where the accents fall and just how each note is counted. This works in all two and four-four rhythm down to sixteenth notes and rhythms in six-eight rhythm down to thirty-second notes. First I teach my students to divide all counts into the numerical half and the AND, or the up and down beat sys-

Diagram 1



By L. E. Dillon
Band Director

J. Z. George School System
Carrollton, Mississippi

tem. This is shown on the accompanying diagram I by the peaks.

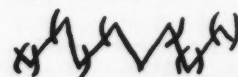
Now suppose that in a measure of four-four rhythm I have the following notes: an eighth, quarter, dotted quarter, and two eights. They would be shown as on Diagram II.

By enclosing the part of the diagram that each note takes up in brackets, I show clearly what part of a measure that note is really worth. To be certain that the student fully understands this system, I mark off a diagram and ask the student to fill in the notes called for by the brackets, thus if I inclose first three points, then one point, then four points, the notes can only be: a dotted quarter, an eighth and a half note. A little practice with this system has proved to work wonders with my students and I am sure that if tried by some other band men it will do as well for them.

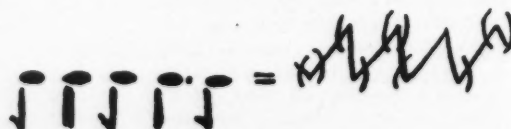
Given any measure of music with a quarter as the basic count, by grouping sixteenths, any student will be able to work out the most difficult time and rhythm by stopping and diagramming that measure.

It has often been said that unless a student has some sense of rhythm, it is impossible to teach that student music. I have found that this is really not true. In thirteen years of band work, I have experimented many times and with many students who knew nothing of the experiment taking

Diagram II



place. In the work of teaching rhythm, I have taken a student, given him a stick and a rubber mat and started that student hitting the mat five times in five seconds once each second on the stroke of the second. When this is done (and it will take a very long time) double the number of beats till student hits ten strokes **EVENLY** in five seconds, then begin to give very simple rhythmic patterns **STAYING WITH EACH ONE UNTIL IT IS LEARNED PERFECTLY.**



Swiss Flag Throwing Swings Out in the AMERICAN Way

By Major C. W. Booth
Chicago, Ill.

Editor's Note: Forty years as a performer in vaudeville, circuses, bands, outdoor shows of all kinds, and still, physically, a young man, is Major C. W. Booth. His experiences and training include professional juggling, baton twirling, cape swinging, fencing, acrobatics, magic, and more recently, flag swinging. He is known from coast to coast

● **AN ART THAT EMPLOYS** more than one system brings up innumerable controversies. The other fellow has as much right to his ideas as myself or anyone else, if one looks at it from an unselfish and unbiased angle. In answer to the numerous requests, I



A track star swings the flag and drum majors for the Roaring Spring, Pennsylvania high school band. Paul Mersden, senior, was the first to introduce the art in this section of Pennsylvania and is much in demand for flag swinging exhibitions and demonstrations. Paul is also the president of the high school's Yellow Jacket band and plays baritone sax in concert.

as teacher and coach for post-graduate baton twirling and flag swinging and has been regulation drum major with the National Champion American Legion and V. F. W. Bands for many years. Major Booth is now at work on a new instruction method covering baton twirling and flag swinging, to be ready in June 1941.

feel that all sides of the art of flag swinging and throwing should be presented to those interested in it, to further the advancement it deserves. So, with malice to none, I begin:

Flag swinging (or as it is known in the Alpine regions of Europe, "Flag Throwing") is fast becoming popular in the United States, and naturally those interested in this art are striving for a method that will keep pace with the speed of baton twirling and the fast cadence of our present marching units.

Flag Swinging (or throwing) according to available information, was first introduced in America by a Frenchman in 1858, and later in 1936 by Franz Hug, a Swiss, for the movies in Hollywood, and at the Chicagoland Music Festival in Chicago.

There are some who, having been taught the Franz Hug method of flag throwing were content with the slow rhythm, said to be hundreds of years old, called "Swiss Flag Waving" but there are others who experimented with a newer and faster method, embracing more movements and more intricate ones. Included in this group are: Forrest McAllister of the National High School Band Ass'n, Fred W. Miller, E. L. Clark, pioneer in baton twirling of Elkhart, Indiana, and myself.

Some of my reasons for seeking a faster and flashier method were because I first talked to several of the boys who were pioneers and champions in baton twirling, including Herman Weigman, Ted Erickson, Roger Lee, Raymond Gaedke, and others. Their opinion was, and I quote, "... it is too slow and sissified", but after showing them the faster method, they accepted it and liked it. Again in Michigan and other places I talked to those who had learned the European



Flag swingers of the Sandia band are proud to wave their black and gold banners for dear old Amarillo, Texas high school. Under the direction of Oscar Wise, band director, the flagsters are, left to right, Clylas Knight, Betty Jo Barton and Julius Mendel.

method in their schools, and, as one put it, again I quote, "Our director makes us do the slower type because this is the only way he knows, but when he's not around we 'pep' it up and 'go to town'". Also, many band and corps directors and members felt it could not be used on the march because of the fast cadence. The newer and faster system can be, and is used very well in parades.

I wish to make it clear that I am not condemning the European or Alpine method, as I think it is very fine for the smaller children in group work, especially the girls, as it is very graceful and rhythmic. I advise my pupils to learn both methods as some schools because they are not familiar with the newer and faster style, still demand the older, slower method.

Some of the adherents to the Alpine method say that we should not modernize the art of Flag Throwing, but should stick to it because it is an old world tradition. That is all very well—but as a 100% American, I feel that this, the greatest country in the world, needs no European influence or tradition. We have always been our masters and tradition makes for slavery. *We have gone farther in all competitive arts than the rest of the world combined, and as we are living in a streamlined, speed-conscious America today, so be it with flag swinging—"American Flag Swinging."*

The talk of adhering to the slower method of flag swinging brings to mind the same condition that existed in some of our earlier baton compe-

(Turn to page 47)

Texas Town of 3,000 Builds this Modern SCHOOL BAND Hall

Athletes Go To Bat To Aid Music Project



Exterior of Overton's new band house is of simple architecture in keeping with the other buildings on the campus.

● **OVERTON, TEXAS**, a town of about 3,000, is located in the famous East Texas oil field, although it is on the outer edge of the field, the "drier-end," as some call it. New London, where the school disaster occurred a few years ago, is only three miles away; and Kilgore, the heart of the oil field, is just twelve miles, only a few minutes' drive. The oil towns in East Texas, as modern and progressive as can be found anywhere, are close together and each school boasts large, well equipped, beautifully uniformed bands, with adequate rehearsal facili-

By Travis Moorman
Editor, Overton Press,

Overton, Texas

ties. The Overton School was about the last one to "decide to build" and thereby profited somewhat from the experiences of others. The band directors in this area are on their toes, and always open to new ideas and trends. Their bands and individual students are consistent State and National contest winners.

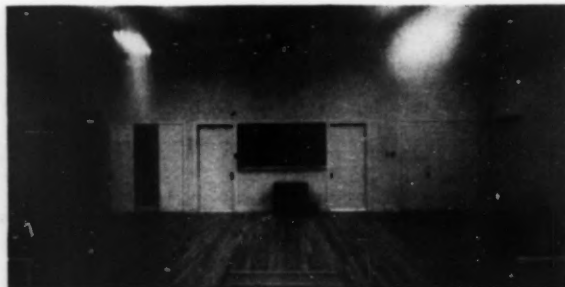
The Overton Mustang Band was or-

ganized in the summer and fall of 1935, when Director Charles Lee Hill came to Overton from a neighboring school to take charge of the instrumental music department. Attempts had been made previously by a faculty member or two to get a band started, but they had not met with much encouragement.

In that year, 1935, rehearsals were held in the high school auditorium, which adjoined the regular classrooms. The teachers and pupils in those classrooms soon knew every march and overture that the band rehearsed just about as well as the band students themselves. It was no easy task to find a number for a chapel program that the audience had not heard many times before during band rehearsals.

When the oil boom first hit Overton in 1931, only one small building dotted the sandy school campus. Since then, six modern brick buildings have been erected. Until this year, the band used as its rehearsal hall one of the original wooden structures, a four-room schoolhouse affair that was partitioned off to accommodate the size of the band.

Last spring, Coach Chester Allen, one of the most popular football coaches Overton has had, knew he needed additional dressing rooms, and when he found out the band was in dire need of a band hall, he decided there was only one thing to do, and



It takes no persuasion to get band classes to work on time in the beautiful new rehearsal room, left. All of the latest improvements, including automatic heating boxes installed in the ceiling and fluorescent lighting, make Overton's band room a most enjoyable place in which to study. The small windows on each side are double windows of practice rooms, similar to a broadcasting studio. The picture to the right shows the back of the room as seen from the director's stand.

that was for the band and athletic department to combine forces and approach the powers that be and see what could be done. The Overton Band Club had already mentioned the matter to a school board member or



Mr. Moorman, left, who edits the Overton Press, is a graduate of Texas University and is considered one of the best young editors in the Lone Star State. Superintendent E. D. Cleveland, right, has held his position in the Overton Public schools for nine years and is in complete cooperation with the school music program.

two about a new band house, but not much was ever said about it. When Coach Allen approached the school administration on the idea of building a combination two story building with the band department on the top floor and the football dressing rooms on the lower floor, they were, believe it or not, very sympathetic with the idea. After a few more visits to Superintendent Cleveland's office, the conversation became very enthusiastic. In fact, the school board decided it would be much better to build the band a separate brick building and to build the football dressing rooms on to the gymnasium. There was only one hitch. They could not build both during the same school year. It was then decided by all concerned that the band's need was the greater, and so plans were soon drawn up. The dressing rooms are to be added next year, and Coach Allen and Director Hill are happy about the whole thing.



Flag swinging is tops in fun and showmanship, according to the seven Flagettes of the Overton, Texas high school band. And Director Charles Lee Hill agrees that the art is most popular with both spectators and participants.

Not many weeks ago the band moved into its new \$14,000 quarters, with an open house attended by all the town's interested patrons and neighboring directors who were generous in their acclaim of the new hall of music, saying it was the most beautiful in East Texas.

The interior is well planned. The walls and woodwork are ivory color, lending a clean atmosphere to the place that is conducive to a high type of musical study. Fluorescent lights furnish eye comfort and the automatic heating unit furnishes body comfort, as well as the ceiling fans during warmer weather. Four practice rooms flank each side of the rehearsal room, all constructed with sound proofing materials. The acoustically correct rehearsal room, 30 x 35, has raised platforms for the band. Other rooms in the building include a library room, band office, instrument room, a cedar lined uniform room, two dressing rooms, and a trophy case that is filled with many trophies, cups, and plaques, won in State and National contests and festivals. A studio piano, a recording machine and radio complete the extra equipment.

The Overton Band, now seventy pieces, is working hard for the spring concerts and contests. The brass sextet, having won First division in the National three years in a row, rehearses regularly. The fourteen piece orchestra, made up of advanced band members, was also organized again this year and has played for several banquets, programs, and other affairs.

Coach Allen is now taking clarinet lessons from Director Hill and, in turn, the coach has offered to give Hill free boxing lessons. The assistant coach has also caught the spirit of fun and wants to play the saxophone. All in all it is a busy and happy year for Director Hill, the band, and for the Overton School, where the spirit of goodwill and harmony exists in its finest form between the band department and the faculty, students, and patrons.

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Out of this Spring's Contest-Festivals

● MUCH HAS BEEN WRITTEN about Contests and Festivals, as will readily be seen by reading the Music Educators Conference Yearbooks since 1925 and the music periodicals published since the inception of the Contest movement. A careful investigation of the criticisms of the contest idea by its foes will show that any had features are generally the fault of the directors participating rather than a weakness of the contest idea itself. It is greatly to the credit of those committees in charge that the undesirable aspects have largely been eliminated. A further step might be the mailing of a brochure to all new directors who are participating in the Contest-Festival for the first time, stating the principles and objectives of the movement and containing suggestions which might help them to gain the greatest good from participation. It is certain that the benefits to be derived will depend in great part on the director.

In the Elkhart County schools we evolved the idea of capitalizing upon the principle of objective criticism as contained in the adjudication sheets. We had several hundred criticism sheets of our own design mimeographed. Each student was given three or as many more as he wished. It was required of every student that he adjudicate at least one solo, one ensemble and one band or orchestra. No grade was given the student on the quality of his work but it was required that the sheets be handed in after the contest. This task instead of becoming work was regarded as fun by many. It became quite a game to give a band a rating and then to see if your rating coincided with that of the three judges. It was quite uncanny how often most of the band members hit the bull's-eye. We had the added satisfaction of knowing that our students were not spending all of their time on the streets when they should be hearing some of the better organizations. As a matter of fact we would defend our students from those educators who contend that they run around loose when they are not actually participating. To our way of thinking it is a decidedly desirable



By Gene Chenoweth
Supervisor of Instrumental Music
Elkhart, Indiana County Schools

feature for the boys and girls of our organizations to mix socially with the members of other groups. How satisfying would contests or festivals be to the directors without the fun of meeting old friends, lunching together, and exchanging ideas?

The student adjudication idea had a still further value for us. Through careful perusal afterwards we were able to determine the extent of their knowledge of musical terms; and, oh, the misspellings! If we found a large number of students who used a term wrongly then it was to be interpreted that we had probably failed to be explicit enough. Perhaps we need to use a blackboard more in our teaching. Musical terms rarely sound as they are spelled. Of course it was a real joy to find many of the younger as well as the older players using terms such as dynamics, intonation, tempi, precision, balance, attaque, release, timbre, resonance, and using them intelligently. The student adjudication plan, then, gave us a measure of the effectiveness of our own teaching.

I wonder what the influence would be on competing groups if they knew

that they were to have two hundred, three hundred, or a thousand adjudicators instead of three busy with pencil and paper during their performance.

During the past few years the Elkhart County Schools in conjunction with the Nappanee and Concord Schools have held an Instrumental Music Clinic during the first part of November. No attempt has been made to work on music for contest purposes at this time, although interesting new music that happens to be on the National list is not excluded. This clinic is designed solely for the benefit of the boys and girls in our band and is not given for the purpose of acquainting visiting directors with new music and methods. Last year neighboring directors and their students were invited to bring as many of their students as they wished to the clinic free of charge. Music parents, their friends, principals and the superintendents were invited to take in all sessions of the clinic and the Festival-Concert in the evening. The students voted to have the clinic and paid their own expenses. We feel that our students, by voluntarily putting themselves on the spot through subjecting themselves to criticism and suggestion, are preparing themselves for life as well as preparing themselves for a proper reception of contest criticism. In future rehearsals they are going to be more critical of their own director's methods, his conducting technique, and his musical background. Verily, we are going to have to be alert.

There is no reason why good recording equipment should not be brought to the contests to record the orchestras and bands during actual participation. A nominal fee could be charged for the disks and the recorder's time. This has been done in the past two years in some instances but as yet it does not seem to be a generally adopted policy and the costs were prohibitive to some organizations. Post mortems by the directors and their organizations after the contests with the adjudication sheets and the recordings as a basis would be of great value in understanding the decisions.

Willson to Conduct on CBS Ford Summer Hour

New York, N. Y.—Meredith Willson, who graduated from the Mason City, Iowa band and orchestra in 1919, this week signed as guest conductor for four weeks on the CBS Ford Summer Hour, starting May 18. It will be Willson's first appearance on an eastern program since he rose to radio prominence.

The assignment is the climax of a brilliant climb in symphonic circles during the past year. Willson's "Missions of California" symphony has already been performed by eight nationally known symphonic orchestras, with three coast-to-coast broadcasts. His work on the Ford Hour will open its summer series.

Retaining his musical duties on Maxwell House "Coffee Time" over NBC, Willson will fly to and from Detroit each week-end.

First Music Festival in Skagit County April 5

Sedro Woolley, Wash.—On April 5, the high schools of Skagit County presented their first annual Music Festival in the Sedro-Woolley high school gymnasium to an enthusiastic and approving audience.

Choruses and bands from 6 schools were joined into two large organizations. The chorus was conducted by Wayne S. Hertz, head of the music department, Central Washington College of Education, Ellensburg; while the band was under the direction of Harold P. Wheeler, director of Bands, Washington State college, Pullman.

Assisting directors of the festival were Arthur Newman, Sedro-Woolley, organizing chairman; Forrest Miles, Burlington; Cyril Brewer, Anacortes; Harry S. Steele, Mount Vernon; Charles L. Eaton, La Conner; Frances Miller, Mount Vernon; Myra Huestis, Concrete.

Howerton and Kucinski Direct at Music Festival

Mitchell, S. D.—On May 2, the annual high school music festival was held in Mitchell with the high school music students from Madison, Chamberlain and Mitchell participating in the one-day meet.

About 450 students joined in one large chorus, orchestra or band and performed under the direction of guest conductors George Howerton, director of choral activities at Northwestern university, and Leo Kucinski, head of the violin department at Morningside college, Sioux City, conductor of the Monahan Post band and the Lincoln, Nebraska and Sioux City Symphony orchestras, respectively.

A concert was presented by the three groups in the Corn Palace in the evening.

Sioux City, Ia.—On May 1, 2 and 3, more than 4,000 high school musicians from Northwest Iowa poured into Sioux City to participate in the State music contest held here.

19 Towns Send Musicians to Sub-District Contest

Beresford, S. D.—On April 4, the sub-district music contest was held in Beresford with representatives from 19 towns participating, namely: Alcester, Beresford, Canton, Centerville, Chancellor, Davis, Elk Point, Harrisburg, Hudson, Hurley, Jefferson, Lennox, Marion, Meckling, Parker, University High, Vermillion, Viborg and Worthington.

3 Directors Form Tri-County Festival

Keenesburg, Colo.—On March 21, a most successful Tri-County Band festival was held at the Prospect Valley Centralized School, with Wiggins, Colorado and Bennett, Colorado, high school bands, as well as Prospect's, participating. The activities were under the direction of the respective directors, Mr. James Barngrover, Mr. Art Fritschel, and Mr. M. N. Rockley.

The three bands were massed making a large band of 66 pieces and what the musicians lacked in numbers, they made up in enthusiasm. The affair was so successful that it is planned to make it an annual occurrence.

New Mexico Holds Music Festival in Raton May 2-3

Raton, N. Mex.—The 9th Annual Choral and Instrumental Music festival was held in Raton May 2 and 3, assembling between 800 and 900 school musicians in the largest Northern New Mexico festival ever held.

All concerts and rehearsals were held in the Raton high school, which with its fine auditorium and band rooms, provided all the facilities necessary to handle this large affair.

Music this year was as usual of a very high calibre and of great interest to the listening public, as well as educational for the participating students. Mr. William Kunkel of the University of New Mexico was again guest conductor of the massed orchestra and bands and also acted as critic and judge for the individual performing orchestras and bands. Mrs. Grace Thompson, head of the music department of the University of New Mexico again acted as guest conductor for the massed chorus which sang a group of well selected choral numbers.

Mr. Rollie V. Heltman of Cimarron held his same position as last year, that of generalissimo of the festival and because of the excellent work of the supporting committees of the Raton community and school officials, was able to carry on this affair. Miss Clarissa Webster of Raton gave valuable assistance and advice in carrying out the band and orchestra program.

President of the Northern New Mexico Music Festival is R. V. Heltman, who also holds the vice-presidency of the New Mexico Instrumental Directors association and is director of Instrumental music in Cimarron, N. Mexico. President of the N. M. I. D. A. is H. M. Bailey.

Miss. Coast Bands in First Mass Band Festival

Bay St. Louis, Miss.—On April 21, four coast schools held their first Mass Band festival in the Bay high school gymnasium, climaxed by a parade in the evening through the streets of Bay St. Louis. Participating bands were St. Stanislaus, directed by Brother Romuald, Bay high school, under the direction of Mr. W. C. Morgan; Long Beach high school directed by Mr. Douglas Appleby and Pass Christian high school directed by Mr. Joseph A. Staedelin. The Bay high school chorus conducted by Mrs. Carl Smith also took part.

Each band rendered two selections and then combined to present several selections. The highlight of the festival was the playing of the required piece for the Mississippi State contest, by the most accomplished players from three of the schools.

Michigan's District 11 Sponsors Music Festival

Detroit, Mich.—On May 3, under the sponsorship of District 11 of the Michigan School Band and Orchestra association, the Wind Instrument, Solo and Ensemble festival was held in Northern High School. A large group of musicians participated, with Clarence Warmelin of Chicago judging the woodwinds and Eugene F. Heeter of Holland, Michigan, judging the brasses.

The Band, Piano, Harp, Percussion section of the festival is being held in Western high school on May 10 with Gardner P. Huff of Chicago judging the bands; Harry F. Clarke of Cleveland, judging the sight reading; Edward Bredshall of Detroit, piano; Helen Burr-Brand of Wayne University, harp.

On May 17 the Orchestra, String Solo, String Ensemble festival will be held in the Mackenzie high school auditorium with Merle Isaac of Chicago judging the orchestra, string solo and string ensemble entrants and Amos G. Wesler of Cleveland, handling the sight reading.

According to Morris D. Goldenberg, head of the Fine Arts department of Miller high school and president of District 11, who was in charge of the organization of the festival, 2100 students from the public schools of Detroit are taking part in District 11's Instrumental Music festival.

Maxim Waldo Presented in Complete Oboe Recital

Washington Heights, N. Y.—On Sunday, April 20, the Y. M. & W. H. A. of Washington Heights presented Maxim Waldo in an oboe recital assisted by Julius Mattfield, piano, Hugo Kauder, viola and a string quintet including Sonia Parris, violin, Irving Rosen, violin, Jack Spaler, viola, Reba Stanger, cello and David Rosen, bass.

It has been said of Mr. Waldo's performances and teaching that he has established a new school of oboe playing and extended the technical articulation of

(Continued on next page)

the instrument to include double and triple tonguing. This he demonstrated in his own arrangement of the Karg-Elert, Etude in F \sharp minor.

Mr. Mattfeld is the director of the music library at CBS and has been heard as an organ recitalist from Station WABC.

Mr. Kauder, native of Vienna, has composed two symphonies, many songs, piano and organ works, also chamber music. His trio for oboe, viola and piano, performed on the program, is one of his earliest compositions.

U. of Mich. Plans for World-Wide Education Meet

Ann Arbor, Mich.—Michigan and its University will be host to one of the largest international educational meetings ever held in the Western Hemisphere when the New Education Fellowship convenes in this city July 6-12.

More than a score of outstanding figures in the world of education, public affairs, literature, and the arts have been invited to speak before this international conference, which is expected to bring 2,000 delegates from every corner of the earth.

Vice-President Henry A. Wallace and Secretary of State Cordell Hull are among the headline speakers listed on a tentative program just made public. While the condition of world affairs at the time of the meeting will determine whether they will be able to attend, both have indicated their interest in and their desire to address the meeting.

Other speakers of world-wide reputation on the program include: Thomas Mann, author; John Dewey, American philosopher; Laurin Zilliacus, Finnish educator and international president of the New Education Fellowship; John W. Studebaker, U. S. Commissioner of Education; Carleton Washburne, president of the Progressive Education association; Luis Sanchez Ponton, Mexican minister of education; Jonathan Daniels, author;

High School Band Is Big Rodeo Feature



Ride 'em, Cowboy! And when they go on parade, Billy Johnson, on his beautiful little cow pony, Spider, rides ahead of his Dewey, Oklahoma high school band, to clear the way for the musicians. Millard B. Means directs the 45 western-minded musicians who, garbed in typical cowboy style, hats, boots and all, are led by three attractive twirlers and a high stepping drum major. The city of Dewey is noted for its annual Dewey Roundup, the oldest annual rodeo in the state of Oklahoma and you can bet the Dewey band comes in for its share of applause when they go on parade at Roundup time.

Frederick Clarke, prominent English educator; Aldous Huxley, English author; Waldo Frank, lecturer; and Mrs. J. Borden Harriman, U. S. minister to Norway.

In addition to the addresses planned for the morning and evening general sessions of the conference, 40 study groups dealing with educational problems common to all nations will be offered. Educational leaders will be brought to Ann

Arbor to lead these discussion groups. A series of seminars on the culture, literature, art, and music of Latin America is another feature of the conference.

The New Education Fellowship is an international organization of educators devoted to solving the problems of civilization by the improvement of education. It has 51 national sections in countries the world over and is represented in the United States by the Progressive Education association.

The Ann Arbor meeting is being planned by the executive committee of the New Education Fellowship including officials of the Progressive Education association, representatives of the University of Michigan, and prominent educators from Canada and Mexico.

While many of the 2,000 persons expected at the conference will come from various parts of the United States, delegations from a number of other countries have already been promised. Two hundred South and Central Americans will be sent by their governments. A delegation of 40 has been promised by the Hawaiian Islands. Others will come from the Philippines and other countries of the Far East, Canada and perhaps Europe.

This summer's meeting will be the eighth international conference of the New Education Fellowship. The last was held in Cheltenham, England, in 1936. Other meetings have been held in Heidelberg, Germany; Locarno, Switzerland; Elsinor, Denmark; and other centers in Europe.

Accommodations at reasonable rates are now available, and it is highly desirable that reservations for the conference be made before June 1. Requests for information should be addressed to Mrs. Frances H. Miner, Room 1518 Rackham Building, Ann Arbor. Advance programs may be obtained from Frederick L. Redefer, secretary of the Progressive Education Association, 221 West 57th Street, N. Y. C.

185 Grade-Schoolers in This Orchestra



We just received the above picture, which shows one-half of the first grade school orchestra made up of 185 children of grade school age from the 12 different towns that participated in the festival Southern Illinois held in Harrisburg, Illinois, January 11. Mr. Wendell Margrave of the South Illinois Normal University music department was director and Maurice Riley, host, was manager of the festival. The event was so successful that plans are already underway to accommodate a larger group next year.

1100 Mile Tour Completed by Military Band

Woodstock, Va.—The ROTC band of the Massanutten Military academy recently made an 1100 mile tour giving concerts before a combined audience estimated at 15,000 people in Central and Western Pennsylvania and Eastern Ohio. Five broadcasts were also made over CBS and NBC stations.

The band is under the direction of Captain Cecil M. Newcorn, who has had many years of experience with military school bands. He is Secretary of the Virginia Band and Orchestra Directors association and is on the Executive Committee of the Virginia State Music festival.

The band consists of 30 members and is considered one of the best military school bands in the south. It has won first prize for three consecutive years at the Apple Harvest Festival at Martinsburg, W. Va., and last year won first prize at the Shenandoah Apple Blossom Festival at Winchester, Va.

Among the members of the band is Jimmy Spitalny, son of Maurice Spitalny and nephew of Phil Spitalny of the All-Girl Orchestra fame.

Avoca Musicians in Concert

Avoca, Ia.—Professor LeRoy Dick directed his Avoca school band in their annual concert in the high school auditorium on April 25 to an appreciative audience.

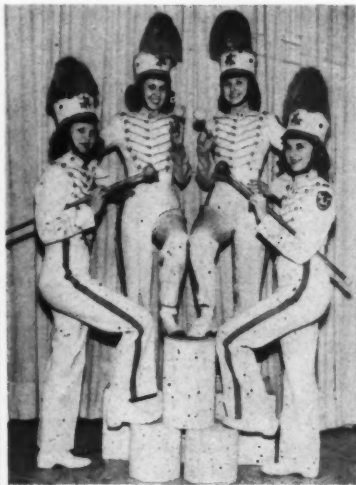
Besides the 32 Avoca students taking part in the program, there were six musicians from Harland high school participating.

Small Stuff



"Who said a drum major had to be tall?" Frances De Force, 4 feet, 11 inches tall wants to know, for she does an ell right job for the Le Mers, Iowa, high school band, which won First division at the National last year. When not engaged with the marching band, Frances plays first chair bass clarinet in concert. Well, we never said a drum major had to be tall, Frances.

Twirling Bandsters



All but one of the Big Spring, Texas high school twirlers play in the band under the direction of Dan Conley. The majorettes are, left to right, Billy Gilmore, Mine Mae Taylor, Yvonne Hull, and Sere Maude Johnson.

Goble Re-Elected Prexy Tri-State Music Ass'n

Ft. Wayne, Ind.—Merl H. Goble, of Hoagland School, was re-elected president of the Tri-State Music association during the annual contest held by the organization on April 19 at Central high school.

Other new officers are Robert Jostice of Monroeville, first vice-president; Paul McClain of Waterloo, secretary, and William Broom of Arcola, treasurer.

Mr. Goble announced that two contests will be held next year, one for soloists, individual performances and ensemble February 24 and another for groups, orchestras, bands, glee clubs, March 28.

Open Air Concert Season

Deshler, Nebr.—The regular weekly open air concert season of the Deshler band was opened on May 7 under the direction of Henry Sittler, conductor.

A prelude concert was given on April 28, to which a large crowd responded.

Harrison Presents Annual Concert May 7

Chicago, Ill.—On May 7, the Annual Spring concert of the Harrison high school band was presented in the school auditorium under the direction of J. F. Ewald.

The inspiring program was sponsored by the Harrison Band Parents' association, an enterprising group which has been backing the band for several years.

Pawnee City, Nebr.—Featuring guest artists from the University of Kansas, the 10th annual spring concert by music pupils of the Pawnee City schools was presented recently under the sponsorship of the Band Mothers club.

Popular Twirling Couple

Galesburg, Ill.—When the Galesburg, Illinois high school marching band goes on parade, a pair of exceptional twirling strutters give the signals to the 74 piece organization.

The feminine part of this combination is Beebe B. Kelley while Bob Hill adds the masculine touch to their performance. The two work in perfect harmony and have just completed their 38th performance of the school year.



Beebe Kelley

Beebe plays first clarinet in both the Galesburg high school band and the high school orchestra. She is also quite talented at the piano and is often called into service as an accompanist for special soloists or ensembles. Mr. Edwin W. Lantz is her director.

Callaway Elected Full-Time Director of Univ. H. S. Band

By Marvel Bland

Oxford, Miss.—After serving one year as associate director, Mr. Scott Callaway this year was elected full-time director of the University high school band, which recently attended the State band contest in Jackson, Mississippi.

Thirty boys and 24 girls are members of the band which is officered by Richard Fenger, president, Charles Robison, vice president, Jack McLarty, business manager.

Head drum major, Jeff Hamm, assistant drum major, Grace Haney lead the band with majorettes, Betty Mullen, Dorothy Woodward, Margaret Tolson, Mary Elizabeth Hemphill, Jewell Morris and Maxine Crow, who have just received snappy new uniforms.

Cleveland Hts. Orchestra in 20th Season

By Loren Glickman

Cleveland Heights, Ohio.—The Cleveland Heights high school symphony orchestra presented its 7th annual spring concert on April 4, featuring two young soloists, Miss Elaine Sutin, playing the first movement of the Mendelssohn E minor violin concerto and Miss Margaret Denison, playing the first movement of the Schumann piano concerto in A minor.

Also included on the program were Oberon Overture by von Weber, first movement of the Beethoven First Symphony, Polovetzian Dances by Borodin, Concerto Grosso in G minor for string orchestra by Corelli, Farandole and Minuetto from "L'Arlésienne," Suite No. 2 by Bizet and Polka from "The Golden Age."

The orchestra, now in its 20th season, was conducted by its excellent director, Ralph E. Rush, chairman of the Ohio Music Educators' association.

Glenwood, Ia.—Stanley Davis has been re-elected music instructor in the Glenwood schools and will also direct the municipal band during the summer.

La Porte Music Groups Rate 1st Div. at District Contest

La Porte, Ind.—Every La Porte high school and junior high instrumental and vocal group that competed on April 19 in the district competitions at Hebron and Elkhart was awarded First division rating.

At Hebron, the high school band and orchestra and the junior band and orchestra won First division while at Elkhart the high school a cappella choir, ensemble, trio and girls glee club won similar rating.

The high school orchestra and the vocal groups won eligibility to compete in the regional contest to be held at Flint, Michigan, May 14-17 but the high school band must compete at the state finals at Hartford City, Indiana and there earn a First division to be eligible for the National. The junior band will also compete at Hartford City but the junior orchestra will not be entered in the state contest, according to Director Gerald H. Doty.

Mrs. Lola R. Vawter, assisted by Hagin Harper directs the vocal music.

Austin Girls' Band Gives Stirring Concert Under Condy's Baton

Chicago, Ill.—On April 4, the Austin High School Girls' Band Parents association presented the Austin high school girls' band assisted by the girls' glee clubs in a most successful concert at Rockwood Hall.

Captain Louis H. Condy conducted his band through such selections as "Prayer and Dream Pantomime" from Hansel and Gretel by Humperdinck, with Mr. Clark assisting at the organ; "The Courtier"; George Gault's "Spiritual Rivers" and several stirring marches. Miss Shirley Jean Collis was featured in a Marimba solo, "Polanaise Brillante" and Marjorie Bestler, Luveda Lowe, and Lillian Walloch took the spotlight in "The Three Trombonists" which was very well received.

Miss Edna B. Pohlman directed the glee clubs through such numbers as "Little Gypsy Dandelion", "In Gorenko" and "Let All My Life Be Music".

"Dance Creole" was performed by the clarinet quartet made up of Irene Hoelzel,

Director's Brainstorm Results in Popular Choir



The Luther, Iowa, junior choir was a brainstorm of its director, Miss Gladys Zabilke, music supervisor. With the help of the mothers, robes were made for the vocalizers and now they are much in demand for school and church performances.

Josephine Mucci, Diliys Roberts and Eunice Johnson; the reserve band took over the stage for three numbers and Shirley Ohr, Joy Keevil, Jean Morrice, Jeanne Keevil, Merle Miasiriano and Elaine Hausner climaxed the program with an intricate twirling exhibition to the tune of "Go You Austin".

President of the Band Parents association is Mr. Pervis B. Kull; chairman of the high school music department is Miss Hazel E. Lloyd and Austin high school principal is Mr. Hobart H. Sommers.

Chambers Leaves Nebraska for Arizona

Imperial, Nebr.—Mr. Paul Chambers, director of the Chase County high school music department, has announced that he is resigning to take up similar duties in Coolidge, Arizona.

Dickinson, Glendive and Bismarck Musicians Join in Spring Concert

Dickinson, N. Dak.—On April 4, more than 1,200 music lovers jammed the Dickinson high school auditorium for the annual spring concert presented by the Dickinson public schools in cooperation with the Glendive 50-piece high school orchestra and chorus of 60 voices and the Bismarck chorus of 100 voices.

Director of the affair was Harold W. Dodd, Dickinson public school music supervisor who directed the Dickinson orchestra in Grieg's Piano Concerto in A Minor, featuring Lorraine Johnson as soloist. Mr. Dodd also conducted the massed orchestra in two numbers and the massed chorus in one selection.

Miss Lucile Hennigar, instrumental director in the Glendive schools, conducted the Glendive orchestra in a group of numbers and also took the baton to lead the massed orchestra in Passacaglia and Fughetta by H. Johnson.

The Glendive chorus was directed by Mr. Norman Iverson, vocal director, who also directed the massed chorus in the singing of Beautiful Savior.

Bismarck's vocal director, Mr. Ralph W. Soule presented his chorus in a trio of excellent selections and took the podium to conduct the massed chorus in On Great Lone Hills, by Sibelius, a prime feature of the program.

Accompanists for the concert were Caroline Atkinson, Bismarck, Susan Brenner and Jean Hughes, Glendive and Rosemary Becker and Marian Grunstead of Dickinson.

Chorus and Band Combine in Concert

Winner, S. Dak.—Between seven and eight hundred people packed the Legion Hall on April 23 to hear the combined concert of the Winner high school chorus and band under the direction of Merwyn A. Green and George A. Marsden, respectively.

Band Mothers Clothe 60-Piece Organization



The East Stroudsburg, Pa., high school band under the direction of Clement Wiedinmyer was organized in 1935 with 30 pieces. It has since grown to a 60 piece symphonic band, with all instruments and uniforms purchased through the efforts of the band members and the Band Mothers association. The band is a First division state organization.

Wants To Be a Director

Chanute, Kans.—Carl Johnson, senior and first chair clarinetist in the Chanute Senior high school band for the past two years was chosen as first chair musician in the All-State band directed by William D. Revell this year.



Carl Johnson

The Chanute band directed by Albert G. Brown has won First division at the National Region 9 contest for the past two years and Carl was awarded a Second division rating at the Regional last year and a First division at the Southeast Kansas District contest.

The symphony orchestra, which has also won First division at the Regional for the past two years, is proud to have Carl as a member.

He is captain of the band, an outstanding athlete and a good student. To be an instrumental director is Carl's ambition and he is certainly working towards that end in the right way.

Sail-Boating Is Director's Hobby

Panama City, Fla.—After attending University of Florida, R. O. Whitley spent eight years teaching bands in Monticello and Madison, Florida, before taking over the band work at Bay high school in Panama City, Florida, where he has taught for four years.

His playing experience includes work in symphony orchestras and dance bands before he entered the school music field.

His excellent work with the Bay high school band which is rated First Division in both playing and marching, was partly responsible for his election as chairman of the West Florida district of the Florida Bandmasters' association in 1939.

Mr. Whitley's hobbies include wood-working and sailing.



R. O. Whitley

1,000 Musicians Take Part in Nebr. Festival

Atkinson, Nebraska—Seventeen schools entered almost 1,000 students in the annual North Central Nebraska music festival held here April 3 and 4. Don Lentz, director of the University band and John Roseborough, director of the Cathedral Choir of Lincoln acted as critics.

Alcester, S. Dak.—A First division rating was awarded the boys' glee club of Alcester high school at the State contest held at Yankton April 18 and 19, attended by 67 Alcester high school students.

Public's Pets



The bell lyra is considered an important part of the Sandie band of Amarillo, Texas, high school, for they find that besides adding to the tonal color of the band, the public enjoys the appearance of the bell lyra. Marthy Kelly and Dorothy Allen are the musicians.

Simla Community Gives Its Band Complete Cooperation

Simla, Colo.—When the community demanded more music from Simla high school, Mr. Robert Thorne, teacher of two academic subjects, was elected to the position of music director. He immediately organized a band of 15, which enrollment was increased to 55 within a month. The band includes members of both the grade and high school, total enrollment, 175.

The entire community backed the project by helping with uniform expenses and by furnishing transportation when it was necessary for the band to go out of town.

During the first year, Mr. Thorne entered the entire music department in the Elbert County Music festival and in the larger area of the S.E.C.I.L. contest. From both the students emerged with excellent ratings.

Although several good players were lost by graduation, neither the band nor the community have lost their enthusiasm and one of the projects this year was a series of radio appearances presented over Station KVOR at Colorado Springs.

Evanston, Wyo.—The Lyman high school band, in new blue and white uniforms presented an excellent concert on April 23 under the direction of Director Baline Blonquist who conducted with an engraved ebony baton, a gift of the Lyman Fire Department.



Robert Thorne

Concertmaster Saves Program by Brilliant Performance

Cleveland, Ohio—Members of the Glenville high school orchestra were guests of the Baldwin-Wallace Conservatory of Music on April 17, to play an hour's concert for a large audience of faculty and students.

Although Director Balliett was delayed because he had to return to Glenville to retrieve some forgotten music, Melvin Ritter, concertmaster of the orchestra, took over the podium in true "show must go on" style and amazed both the audience and the orchestra. Mr. Balliett returned in time to conduct the second half of the program which consisted of works by Mozart, Brahms, Bizet, Wagner and Beethoven.

Luncheon was served to the musicians, after which Dr. Albert Riemenschneider, director of the conservatory, demonstrated a few results of the college's musical training, including string quartet, piano, soprano voice and organ.

3rd Grader Rates High Musically

By Parnell J. Donohue

Bonesteel, So. Dak.—One of the youngest musicians in the high school band, and considered one of the most talented by his director, Professor E. E. O'Donnell, is Eldon J. Dvorak, drummer in the Bonesteel high school organization.

Although Eldon has reached only the third grade in school, he plays regularly with the high school band and is featured in every band performance. His diminutive size, 4' 4", makes him especially conspicuous and very popular with the audiences.

Long tutelage by his father, J. E. Dvorak, publisher of the local newspaper, has contributed greatly to Eldon's progress. His grandfather, J. A. Dvorak, of Tabors, S. D., is a noted mid-western composer.

Last fall, Eldon played with the Bonesteel band when it won first prize in the band contest held as part of the Homecoming activities of the University of South Dakota, at Vermillion, and received much favorable comment from South Dakota band leaders.



Eldon J. Dvorak

Edgar Musicians Present "Music Night"

Edgar, Nebr.—On April 15, the music department under the direction of H. Duane Harmon presented "Music Night," a musical program for the public. A large crowd enjoyed numbers by the orchestra, band, mixed chorus, girls' glee club, small instrumental and vocal groups and several soloists. A march played by the band was composed especially for the occasion by Director Harmon.

The same 70 students who participated in "Music Night" took part in the District Music Contest held in Hastings April 18 and 19.

High Cadenzas

By Phyllis Pamp

● Just so you'll know what to look for, we are informing you that the movie we've been waiting for,—the flicker that started as "Interlochen", then became "There's Magic in Music" and then again, "The Hard Boiled Canary" has now been switched back to "There's Magic in Music". All we can say is, it had better be good!

● In the eighth annual listener poll conducted by *Movie & Radio Guide*, we were interested to note the following winners. Bing Crosby came out ahead in the Male Singer of Popular Songs field; Kate Smith in Woman ditto. Richard Crooks and Lily Pons were voted tops as singers of classical songs. As a musical program, the Ford Sunday Evening Hour beat every other one all hollow, with Kay Kayser a slow second. And as for dance orchestras, we'll just list 'em in order of their popularity. Wayne King, 25.0; Guy Lombardo, 19.0; Kay Kayser, 18.9; Horace Heidt, 11.2; Glenn Miller, 7.6; Fred Waring, 4.4; Tommy Dorsey, 4.4; Sammy Kaye, 3.3; Abe Lyman, 3.2; Orrin Tucker, 3.0. Well, after crashing a few high school and college jam sessions, and listening to the hands they choose on records, we doubt very much if they voted in this poll at all.

● From 'way out west somewhere, an item found its way to our office stating that "Members of the Municipal band had their 'fast' rehearsal of the year, in the high school auditorium. . . ." We wonder if it's an annual occasion for municipal bands. We'd like to attend this rehearsal some year.

● In Watertown, South Dakota, the age-old controversy is raging about whether the feminine members of the band should wear trousers or skirts. The parents and faculty split evenly on the subject, so the matter was dropped in the school board's lap. They feel pretty much on the spot about the whole thing and are waiving their decision until they can have both types of uniforms modeled.

But in Worland, Wyoming, they don't beat around the bush when it comes to subjects such as the above. T. J. O'Mara, superintendent of schools, stated flatly that it gets too cold in Wyoming for shorts and that the girl band members and even the *maforette* would wear full length trousers when new uniforms were purchased.

● Speaking of skirts, brings to mind a pointed statement that we overheard the other day. "The shorter the drum major-ettes' skirts, the worse music the band can get away with!"

● Maybe we're getting away from the music angle, but this is too good to keep. Perhaps some scholars struggling in the throes of American history will appreciate this paragraph from an article by Henry F. May, Jr., in *The Harvard Alumni Bulletin*. This may well be called a "Complete History of the United States as Most Americans Know It". We quote:

"First a succession of heroic explorers and colonists were led to these savage shores by Providence and destiny. They underwent a series of rather boring hardships and drew up a lot of important but complicated charters. The King started to oppress them, so of course they made a revolution and that entailed a constitu-

tion. The government went along very well for a while in the hands of a succession of great orators, and the country grew much larger. Suddenly people saw that slavery was wicked and started a Civil War, in which the South fought better, but the North was right. After that American history becomes extremely confused, and the main things to remember are that a lot of immigrants kept coming, and that the country grew richer and richer very fast. Everybody knows this story, knowing it better won't get you a job, and obviously there are more interesting things to study."

Lisbon Music Groups Meet Daily as Regular Subject

Lisbon, Ohio.—"A school music department that sponsors a band is only fifty per cent efficient.



Mr. Wise

students in the instrumental music department.

Two orchestras and three bands are made up of students of junior and senior high schools. Mr. Wise is the director and Miss Firestone is the teacher of strings.

The Lisbon bandmen do not double on orchestra instruments, for Mr. Wise feels that more practice and concentration on one instrument produces better results than divided attention. The bands and orchestras rehearse every day for the administrators feel that since other classes do so in school, so should music classes.

With such cooperation in his work, Mr. Wise has built up an excellent rating music department in the Lisbon schools.

Nine Years in Carthage

Carthage, Illinois—Lester S. Munneke evidently enjoys his directing work in



Lester S. Munneke

Carthage for this is the ninth year that he has taught band and orchestra at Carthage high school. Before taking this position, Mr. Munneke was educated at the University of Kansas (B.A.) at the University of Oklahoma and taught two years in Oklahoma. 103 musicians make up the Carthage high school band and 60 of these are used in the concert band. Honors have been won at District, State and National contests by the band, many soloists and ensembles.

3 Directors Evolve Combined Concert Plan

Alton, Ill.—The Alton public school band, organized in October, 1940 under the direction of Edgar A. Edwards, won a First division rating in its district contest. The band, with a membership of 82, plans to enter the State contest at Bloomington, May 10.

The Woodrider, East Alton and Alton junior high bands completed this year's round of exchange combined concerts on April 2, with a concert of the East Alton and Alton bands. This is the second year that this plan has been carried out, with the exception that this year, Alton was represented by the Alton public school band instead of the Roosevelt junior high band. The plan of the concerts was to have two of the bands meet in one of the towns, each of the two give a program of four or five numbers under its own director, then combine on three numbers with the director of the band not participating, acting as guest conductor. These concerts have been a source of inspiration to both band members and directors.

The Woodrider band is directed by George L. Hayes, East Alton, by Leroy Dalhaus and the Alton bands by Edgar A. Edwards.

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Flash—

Vermillion, S. D.—The Central high school orchestra of Sioux City presented a program here on April 30 for the University students. The orchestra is under the direction of Harold Buck.

Columbus, Nebr.—More than 700 musicians presented their annual spring concert at Kramer high school on April 30. Miss Marlon Doddered was in charge.

Lincoln, Nebr.—Dr. Arthur Westbrook, Mrs. Helen Gribble, and J. E. Latsch are the judges for the Lincoln song contest.

Council Bluffs, Ia.—The Treynor school music department brought its year's activities to a close with a concert on April 30.

Sheridan, Wyo.—The Sheridan county rural school choir presented its annual spring concert on May 3 under the direction of Mrs. Estella Miles.

Sidney, Nebr.—1,700 music contestants from 27 schools participated in the annual District Music contest held here April 16 and 17. Members of the managing committee were R. B. Carey, Gering; A. C. Peterson, Hay Springs; L. E. Lydiatt, Lodgepole and Frank Prince, Bayard. In charge of local arrangements were Supt. G. F. Liebendorfer, Music Supervisor J. W. Cochran and High School Principal, O. J. Weymouth.

Alliance, Nebr.—A vesper concert was presented recently at the city auditorium by grade school musicians under the direction of F. Vallette Hill and Miss Constance Cruickshank.

Kalamazoo, Mich.—"The Marriage of Nannette," a comic opera will be enacted by the Central high school music department under the direction of Miss Esther Nelson and Howard Chenery on May 28. Miss Gertrude Partridge is assisting with dances and Phyllis Snow is general chairman.

Arthur, Nebr.—On May 16, a concert will be given by the musical organizations from the county schools, demonstrating the work that they have accomplished during the year.

Holdrege, Nebr.—In spite of a storm which kept the 500 participating music students overnight in Holdrege, the District Music contest held April 16 and 17 was most successful.

Hastings, Nebr.—At the District Music contest held here April 16 and 17, the Hastings group won 3 first places and 2 seconds in competition against North Platte and Kearney, the other two class A schools in the district. North Platte won 4 firsts and Kearney 3 firsts and 2 seconds.

Auburn, Nebr.—An entertaining program was presented recently at the opera house by the music department of the Nemaha schools, under the direction of Ralph Chatelain.

Red Oak, Ia.—Richard L. Simpson of Albia, has been engaged to fill the position of high school bandmaster and director of the municipal band here.

Omaha, Nebr.—Tech high school band which won superior rating at the District Music contest presented a concert on April 27 in the school auditorium.

Lonaconing, Md.—Miss Annetta Yates of Central high school's music department, conducted the final numbers at the annual music festival held at Fort Hill April 25, in which 73 students from Central participated.

Community Donates Band Uniforms

Overton, Nebr.—When Mr. Peterson took over the Overton high school band three years ago, the citizens of the community did not expect to have such an exceptional organization as the one that gave its first concert in new uniforms on April 3. And they were also justifiably proud because it was through their efforts that the band appeared in such snappy new uniforms.

Atwood—Composers' Inspiration

Atwood, Kans.—"Atwood—The City by the Lake." That slogan inspired Don Enoch, high school music supervisor, to write another new march entitled "Lake Atwood March," dedicated to his own community.

This is the second march that has been written for Atwood. In 1929 Joseph P. Galuska, former city band director, published a march entitled "Atwood March."

A very musical town is Atwood with two bands, drum and bugle corps, choirs and chorus, and more than 75 per cent of its school students studying music and the auditorium was packed when the Atwood Community high school band presented its annual spring concert, "Passing in Review" on April 2 under the direction of Mr. Enoch.

15 Firsts Out of 21 Entrants

By Cheryle Dunham

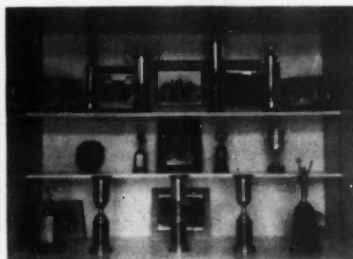
New Carlisle, Ind.—From the 21 solos and ensembles that entered the Northern Indiana Solo and Ensemble contest from New Carlisle, 15 were awarded First and 6 received Second ratings.

First division winners were cornets, George Zigler and Berwyn Humphrey; bassoon, George Murphy; baritone, Robert Zigler; drums, Lee Miller and Richard Nelson; saxophone, Lowell Tappan; trombone, Jack Wickham; piano, Reva Luther and Eleanor Jones; also the drum duet, cornet trio, trombone quartet, junior clarinet quartet and senior mixed clarinet quartet.

At the State contest, held at LaPorte, seven of the above were awarded First division ratings. They are trombone quartet, drum duet, junior clarinet quartet and George Murphy, Richard Nelson, Robert Zigler and Lee Miller.

Overton, Texas, Cups

(Story on page 20)



The trophy case containing cups and plaques won by the Overton Mustang band at State and National contests and festivals, rates a prominent position in the new band building.

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By Roger Lee

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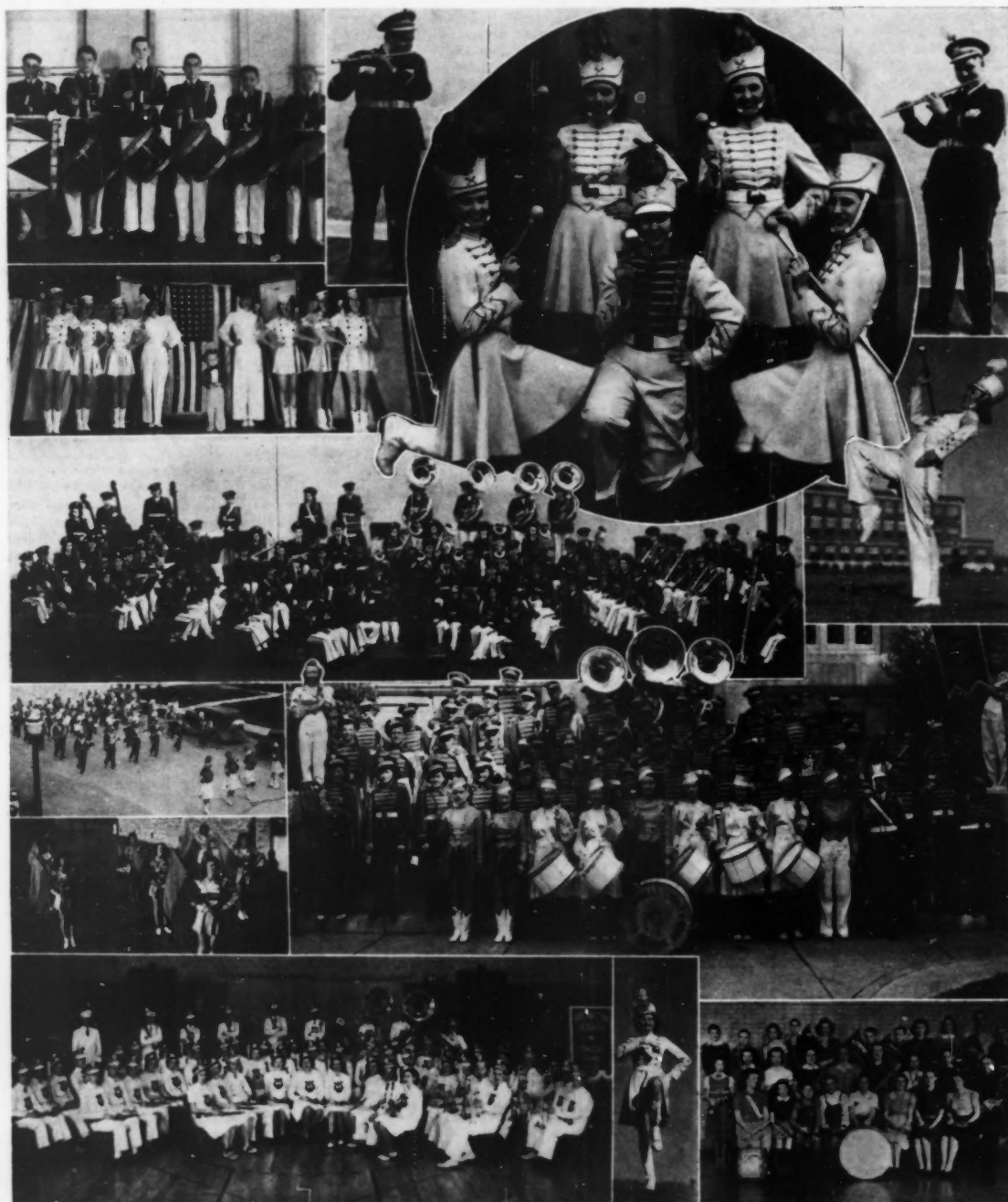
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Drum section of Amery, Wisconsin marching band directed by Milton F. Simon. . . Eugene Melone of Overton, Tex. H. S. . . . Edith Lutton, Betty Miller, Barbara Goll, kneeling; standing, Nancy Hoffman, Dorothy Mee Brown, drum majorettes of Beaver Falls, Pa. . . Lindie Purtle, also of Overton. . . Director Aeron A. Stoddard's drum majorettes in Kelseyville, Calif. Nancy Smith, Myrle Vass, Betty Lee Vass, Virginia Hook, Martha Porter, Nedeady Gatton, Nanne Mae Vass, Allene Cerlock end in front, Bud Booth, mascot. . . Houston, Texas high school band directed by Victor Alessandro. . . Doris Jean Abel, strutter for Woodruff H. S. band, Peoria, Ill. . . Oscoda, Mich. H. S. band on parades. . . Flag Swingers of Crowley, La. . . Powell County H. S. band of Deer Lodge, Mont. . . Arlington, Illinois H. S. band. . . Dorothy Paulik, majorette for Susquehanna University at Selinsgrove, Pa. . . Newly organized school band at Luther, Ia. directed by Gladys Zabilka.

Drum Beats

Conducted by John P. Noonan

Address questions to The SCHOOL MUSICIAN, 230 N. Mich. Ave., Chicago

For 10! these many years I have heard many discussions among drummers, teachers and musicians concerning the Drum Rudiments and the comparative value of the various Rudiments and until now I haven't had much to say on the subject, but have been more or less content to digest the various opinions expressed. I have heard bandleaders and drummers swear by the Rudiments and conversely have listened to others blast the Rudiments as being unmusical and of little value. During all this time I have been asked at frequent intervals to express an opinion on the subject and have done so, however without elaboration as I have been most interested in the opinions of others. I have had a splendid opportunity during the past several years, to discuss the subject with many of the country's finest drummers and teachers and with such contacts, my own personal ideas have become, logically enough, tempered. With this in mind I ask the readers' indulgence in my opinion on the comparative values of the various Rudiments and ask that it be kept in mind that the expression of my opinion only is the basis for this article.

First, I can't see how anyone can logically condemn the Rudiments, or first principles of any art, for without these at hand, I can't see how a performer can attain any degree of proficiency. In the case of drumming, I think we can all agree that three principal Rudiments cover the technique of the Snare Drum, namely Single Strokes, Rolls and Flams. No one seems to disagree with that statement, yet many question the individual Rudiments arising from one or more forms of the above. It is apparent instantly that if the drum student has mastered the above three principles of drumming, he has mastered the technique of Snare Drumming, but the mastery of these three technical forms involves a tremendous amount of application and practice, as every possible Rudiment of Beat is embodied in one, both or all three forms.

There is, as everyone knows, an established list of 26 Rudiments which are taught, usually first by rote to develop stick control, and then applied to music and through usage these 26 Rudiments, consisting of the first 13 Rudiments and a second 13 to complete the 26, have become practically standardized. I do think that

the various disagreements on the subject have been caused to a great extent by the numerical order of the Drum Rudiments rather than a wholesale questioning of their value. The numerical order of the Rudiments set down many, many years back may need readjusting so that the most important appear in the order of their importance and it is conceivable that with the musical trends of the times something of value may have been omitted but as a whole I think we will all admit that the Rudiments of Drumming are all important, for without at least the principal ones, the student can never become a fine drummer.

Now, back to the numerical order, perhaps a revision of the order would help to adjust the wide differences of opinions. In order to show precisely what I mean, I am listing herewith a new order of listing the Rudiments with which you may or may not agree. In this listing I am making an effort to list those of utmost importance first and those of secondary importance next.

Most Important Rudiments

1. The Single Stroke Roll embodying all forms of single strokes from very slow rhythmic forms of all types and working to the rapid single stroke roll.
2. The Long Roll (Daddy-Mammy) The double stroke roll of sustentation, mastered in pure double-stroke form and in a closed form of a rebounded single stroke and slight press.
3. The Five Stroke Roll—a drum trimming—the most important of the rolls of a definite number of strokes.
4. The Seven Stroke Roll—Used more sparingly than the Five but a definite stroke roll of value.
5. The Nine Stroke Roll—Used frequently and good for stick control.
6. The Eleven Stroke Roll—Not used so much as such, but good for stick control.
7. The Thirteen Stroke Roll—Used frequently.
8. The Fifteen Stroke Roll—Not used so much as such, but good for stick control.
9. The Ten Stroke Roll—Seldom used but good for stick control.
10. The Flam—The first embellishment to the single stroke to broaden the inherent staccato of the snare drum.
11. The Flam Tap (and Tap Flam) very important as it is used in both forms in all classes of music.
12. The Flam Accent (No. 1 and 2) The principal "type" beat in 6/8 rhythm.
13. The Single Paradiddle—Excellent for stick control and control of single stroke forms.

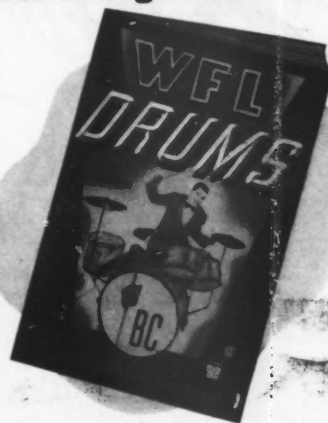
Remaining Rudiments

14. The Flamadiddle—same as above in more complicated form.
15. The Flamacue—Seldom used as written but valuable for stick control.
16. The Double Paradiddle (also Triple Paradiddle)—For stick control.
17. The Flam Paradiddle—Diddle—Military in scope but should be learned.
18. The Ruff—Important but easily done if good control of flams is had.
19. The Single Ratamacue—Military in scope but should be learned.
20. The Double Ratamacue—Military in scope but should be learned.



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21. The Triple Ratamacue—Military in scope but should be learned.
22. The Drag Paradiddle No. 1—Military in scope but should be learned.
23. The Drag Paradiddle No. 2—Military in scope but should be learned.
24. The Single Drag—A military beating, seldom applied to music form (used in military solos however).
25. The Double Drag—a difficult military beating again used in military solos but seldom encountered in music forms.
26. Lesson 25—military in scope, but should be learned.

It is interesting to note that under this listing most of the remaining rudiments in the second 13 listed can quickly be mastered if the student has a good working knowledge of the first 13 as listed. I have placed the Single Stroke Roll first for the reason that under it I have incorporated all forms of single stroke rhythms. The Long Roll (Daddy-Mammy) requires much patience and practice and it should consume some portion of each lesson and practice period. Obviously, the Long Roll cannot be mastered in one or two lessons so it may be referred to in each lesson and study period but continuing with the next rudiment in order to hold the student interest. Before anything at all can be accomplished, however, the control of Single Strokes must be well in hand and much time can be spent profitably on simple rhythmic forms using single sticking. The Single Stroke Roll is quite difficult also and like the Long Roll cannot be mastered in "one easy lesson" but requires reference over and over until it is acquired.

The above listing of the rudiments I do not claim to be the ideal answer to the problems of teaching drumming. The point I am trying to bring out, however, that it is certainly practical to re-number the rudiments depending upon the conditions. For example, if the Double Drag is required for contest purposes it is necessary to work it out and if contest solos contain rudiments under the second 13 Rudiments as listed above, naturally they will have to be learned. But it is also the aim of most band and orchestra leaders to have drummers who are capable ensemble players and it is my belief that adherence to a suggested "First Thirteen" such as listed above would produce ensemble players perhaps a trifle faster than a close adherence to the original numerical listing of the Rudiments.

While the second 13 I have listed are not so frequently encountered except in solo form, the student should by all means learn them and learn them well—for they are indeed standard and worthy of attention.

I fully realize that I am more or less guilty of brazen action in even attempting to re-number the Rudiments, but it is only after much thought and observance that I have decided to go on record in this record. Before releasing this article I have talked it over with several prominent drummers and spent some little time with Mr. Roy Knapp, one of the country's best known teachers, discussing various phases of the matter and I am glad to report that he is heartily in accord with the statements I have made and he, like myself, is a firm believer in the Rudiments as a whole. Perhaps you have other ideas on the subject, preferring the standard order or a numerical order rather than the one I have listed. If so please drop me a line giving me your ideas on the subject. I'll be glad to have them.

Wm. F. Raymond, 14th Inf., Ft. Davis, C. Z.

Question: Will be glad to receive any suggestions you can offer concerning the playing of the following pedal tones: B \flat , A natural, and A flat. These occur in Pryor's Fantastic Polka. I can play the B \flat , but can't come close to the A natural or A flat. My trombone player who is working on the solo can't play any of the three named. Otherwise he gets along with the solo very well.—*Supervisor.*

Answer: The best advice I can give you in this matter is the advice that Pryor gave me: *Play them an octave higher!* Pryor's contention was that if you played these pedals, you were attempting to impress a few musicians and that the great majority in your audience wouldn't know or care what you were doing. I'll admit that I was surprised at the advice, and I wondered at the time why these pedals and other tricky things were written in the first place. Pryor, however, was one of the world's most amazing soloists. His audience really expected him to do the unusual and he did it. But Pryor also told me that he had far more pleasure and satisfaction in playing simple songs than he found in burning out a bearing on the slide with hot technique. Imagine Pryor playing as a solo Chopin's Funeral March. He did it! And so deep was the ethereal emotion inspired by his playing that the audience wept.

I know and have heard many fine trombone players in America but I know of only ONE man who, in my opinion, can touch Pryor's solos in a manner pleasing to the old master himself. One man out of at least ten thousand! The odds are far too great for ordinary musicians to overcome; and when I see Pryor's solos on the list of required or permissible numbers I'm always glad that I'm not there to hear them.

If you MUST have a pupil play technical solos, for goodness sake choose something WELL within his capacity and teach him proper attack, tone color, phrasing, expression, rhythm, and stage poise. You'll get far more credit from the judges by doing a simple thing well than you'll get by shooting at the moon and getting thrown out before you get to first base.

And that leads me to reply to a lady in Miami who wants to know why I am opposed to high school children playing technical solos. Because, my dear lady, and apologies if I seem gruff, you can't build a soloist in high school any more than you can build a doctor, an engineer, or a scientist. A soloist in my opinion, and I'm interested solely in performance, is a person who can reflect life in his performance. A person who diffuses his personality through his instrument; a personality who totally subjugates the mechanics of his instrument and makes it live. To be a soloist a person must have had contact with life in all its sanguine phases. How much do high school children know about life?

Another reason I am opposed to letting a school pupil play technical solos is that if you do permit him to work up a dinky little number he immediately gets a big

head and thinks that he has graduated from the routine and fundamental stage. He doesn't want to go back to kindergarten; and do you know that if one does reach the soloist class that it requires harder work to remain UP than it does to get up? A soloist may coast along on his reputation for a short time, but only for a short time. Once he lets down he's done for!

I have continually begged that you teach your children the fundamentals of music; and perhaps some of my readers think I'm a little cracked on the subject. If they do I'll not deny it, but I do believe that I know what I'm talking about when I say you can't turn out musicians—in the ultimate sense—by the few hours of mass instruction you are able to give them in high school.

I haven't lost sight of the fact that primarily you're more interested in teaching children to appreciate music than you are in developing performers. I know too that no more than one per cent—if that many—of your children will go on to be professional musicians. But even if you do have as your goal music appreciation

rather than musical performers I think that your children in later life will enjoy music more if you teach them NOW the difference between affectation and artistic consummation.

In the March issue of *The SCHOOL MUSICIAN* I inserted an ad for musicians. The response has me stumped! My tables of organization allow me twenty-eight men. If each of you who wrote to me came to my band I'd have around a hundred men. Nothing would please me better than to have all of you with me. I can do nothing but propose meekly, however, and my War Department disposes without qualification. It is a physical impossibility for me to answer all your kind letters personally, and I must take this means of thanking you for your kind response.

I think that you will be interested to know, too, that I have been ordered to the 5th Cavalry Band at El Paso, Texas. I am scheduled to sail from the Zone May 20th and, enjoying a much appreciated month's leave, I will report to my new unit about July first. I shall be happy to hear from all of you then. It may be that through some feature of the draft which does not apply to the Zone, I may have a few of you in the 5th Cavalry Band in Texas. So long.

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The A. B. A. Forum

Late March, in 1942, will be a diamond-studded period in the history of the American Bandmasters Association that will sparkle with inspiring resplendency ever and anon through the memoirs of "those present."

For nearly a year in advance, Henry Fillmore, newly elected president and host to the convention March 23 to March 26 in Miami, has mustered local cooperation, plans and arrangements that appear to put previous convention cities in complete blackout.

The Miami Musicians' Local seems to be the spoke of the wheel of fortune around which President Fillmore's spectacular plans revolve. Just to give you an idea, this Union is going to make the homefolks a present of the grand A. B. A. concert which will be held in Miami's beautiful open-air Bay Front Park with a minimum of 10,000 guests on the bleachers, all there free of all cost or obligation, except to enjoy themselves. Eighty of the finest professional musicians in the southeast will be selected for this concert band and they will be properly remunerated by the Union.

But what if it rains. Well, President Fillmore and the Union boys think of everything. So they're scheduling the concert for Tuesday eve, which gives two following nights in the week to pull as jokers on the weather man if he renigs on cooperation. Cesar La Monica, who will doubtless be conducting concerts regularly in Bay Front Park during that season, will also have the opportunity of presenting many A.B.A. members as guest conductors on his regular program.

But President Fillmore has many, many more irons in the fire and they are plenty hot. Already he has buttonholed the City of Miami for a tidy sum to take care of convention expenses. The Home Fathers are all out to make this trick an absolute spellbinder, even to Hollywood. Folks will be so overcome that even an old-timer like Herbert Clarke will probably completely lose his self-control and order a box of Florida oranges shipped home to his ranch in California.

Entertainment will be stupendous and strictly a la Miami. An afternoon at the most beautiful race track in the world, with one race dedicated to visiting bandmasters and an A.B.A. cup for the winner; an afternoon at the famous Deauville Beach; and for those who can twiddle away a couple of extra days, a hop to Havana on a chartered clipper, properly mixed with some guest conducting with the Havana Band.

And this is only the beginning, folks, only the beginning. Watch this column for frequent revelations of breathtaking plans. Miami must pull 100% attendance—including President Fillmore.

Displeasing Voices

"A questionnaire sent out to employers by the National Youth Administration employment bureau operated by the University of Pittsburgh revealed an overwhelming vote in favor of the co-eds. Seventy-seven and one-half percent . . . received a rating of excellent . . . only 1.52 percent received a 'thumbs down' rating. . . One of the major criticisms was that of displeasing voices. Out of the 129 girls listed, only 63 percent received a rating of excellence when it came to speech tone and effectiveness."—(Pittsburgh Press.)

Let Me Answer Your Flute Questions

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It has been said that "A good beginning gives one confidence, and is fairly good assurance of a good ending". SO, I'll start with a "Good beginning" by thanking the following readers for their very fine letters of appreciation of this column.

Jacqueline Schmitt, Herndon, Kansas. (Note to Miss Schmitt) The Ghosts of the Pecotonica has been mailed to you. Sorry to have been so late. R. E. Carter, Band Director, Winamac, Indiana; Charles E. Thornburg, Duluth, Minn.;

Jean Elizabeth Chapin, Dodge Center, Minn.; Jack Foster, Oklahoma City, Oklahoma; Rudolph Seidel, Music Director, Council Bluffs, Iowa; Frances Smith, Curtis, Nebraska; Fay Waldof, Hattiesburg, Miss.; R. F. Mann, Music Director, Norfolk, Va.; W. C. Pereau, Band Director, Clafin, Kansas; (Miss) Joel Fant, Garden City, Kansas; Reverend M. B. Milne, Duluth, Minn.; George S. Tucker, Hingham, Mass.; Juanita Schilts, Dallas, Texas.

Question: Third octave notes are difficult for me to get and to hold. Can you give me any suggestions that might assist me in playing high runs more easily, and with less loss of breath.—J. E. C., Dodge Center, Minn.

Answer: First of all, I would suggest that you make sure that you are using the correct fingering. If you have any doubt about this, then send me a self-addressed stamped envelope and I will send you a complimentary finger chart taken from my Flute Method. To answer your questions in detail would require a long long letter, so the best I can do for you is to refer you to the Flute Column of The SCHOOL MUSICIAN, March 1940, March and January 1939. If these are not available to you at home, then you might order them from that publication at 230 North Michigan Avenue, Chicago, Illinois.

Question: I have just received a circular announcing the fact that you and Mrs. Fair are to appear in our neighboring city of Omaha, Nebraska, July 18, in the interests of the Flute and Flute Playing. My question is: Do you think it would be possible to give each of my flutists a lesson sometime during your visit?—Rudolph Seidl, Music Director, Council Bluffs, Iowa.

Answer: Thank you, Mr. Seidl, for your very kind interest in our proposed visit. Our schedule, beginning July 14 to September 14, has us booked up for a visit to twelve different states but I'll most certainly keep your request in mind, and if at all possible, I'll be most happy to meet your flutists in private sessions.

Question: I have been playing the flute since last September, and am now in the high school band. However, I have a great deal of trouble in playing sustained tones. Also my tones seem to be very "windy". Can you give me some pointers on how to overcome these difficulties?—F. C., Curtis, Nebraska.

Answer: It seems to me that congratulations are in order in view of the fact that you have been made a member of the high school band in such a short time. Your question has been answered in the second paragraph of this column, the question by J. E. C., Dodge Center, Minn.

Question: Can you tell me just what the future might hold for a girl who would like to take up flute playing as a vocation?—F. W., Hattiesburg, Miss.

Answer: Again I must say that to answer your question constructively would involve too many details to "write up" for this column. However, sometime next month, I am to give a talk on the

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subject "Music as a Vocation, or Music as an Avocation". As is the usual custom, I'll probably have this little lecture typewritten and probably published at some time or another, maybe real soon. When I do, I'll remember your question and will see that you get a copy of it. It will necessarily deal quite extensively with the question you have asked.

Question: I am working on a solo that requires me to make three trills that I don't know how to make. If you will help me with them I'll appreciate it so very much. The trills are all above the staff. C₅ to D₅, D to E_b, and F₅ to G.—*R. R. B., Portland, Oregon.*

Answer: Finger C₅ open, or usual way, trill both triller keys. Finger D regular way, trill 2nd triller key. Finger F₅ regular way, trill thumb. In using the triller keys, be sure that your right hand moves up towards the headjoint, so that your 1st finger will trill on the little flat triller key, B to C, or B_b to C_b (depending upon how your flute is made) the 2nd finger to trill 1st triller key, and the 3rd finger to trill the second triller key.

Question: For my term theme, here at Western University, Bowling Green, Kentucky, I am writing about Sidney Lanier. In the September 1939 issue of *THE SCHOOL MUSICIAN*, you went so far as to say that his compositions are of world fame. Can you help me gather some data regarding his compositions?—*D. C., Bowling Green, Ky.*

Answer: Thank you for your good letter. Unfortunately, I have no copy at hand of my column in which you have stated that it read that "his compositions for the flute are of world fame". If it reads like that, then it is in error, as I MEANT to say that his compositions regarding the flute, poems, articles, letters, etc., were of world fame. A letter written to Mr. Frank Badolett by Mrs. Sidney Lanier under the date of January 31, 1903, states "is limited to half a dozen songs, and three flute solos, the finest of which I believe to be the Wind Song, which is unaccompanied." To end quote, it seems that one song, the name of which I do not know, and the Wind Song (for flute unaccompanied) are the only two numbers that he wished to have published. It is true, however, that the flute solos you mention were published, three of them after his death. I regret to say that even though I had them at one time, I am unable to locate them at this writing. If I can find them, I shall be most happy to lend them to you for your study and to help you with your article. Several years ago, Mr. Emil Medicus, then publisher of *The Flutist*, published a most comprehensive bibliography of Sidney Lanier. If you will write him at Asheville, N. C., you may be able to get the publications containing these articles. It would be well worth your while to try. If I can help you further in your research, I shall be glad to do so.

A nice letter has just been received from Mr. Frank Horsfall, first flutist with the Seattle Symphony, Seattle, Washington. Mr. Horsfall states that their quartet of Flute, Oboe, Clarinet and Piano have been giving full assembly programs for some of the schools, and have been meeting with most encouraging success. It is fine that such a group of highly accomplished musicians should give public school students an opportunity to hear these woodwind instruments at their best.

School Music in Review

John P. Hamilton

Orchestra

"At the Setting of the Sun," a dance scene from "The Argonauts" by Quinto Maganini. "An extract from an opera cycle based on the 'days of '49'."

The selection opens *Lento e con languore*, in C minor, with a very soft pizzicato bass and a Spanish rhythm for tympani. Cellos enter in third measure

with a pizzicato bass part (basic rhythm is Spanish throughout). Bassoon color is added in the seventh bar and violas five measures later at A. The principal theme, a languid flowing melody with a Latin "lilt", begins at C, after the quiet, rhythmic opening. The theme was originally written for saxophones but sounds much better with clarinet lead and cello secondary part (cued for both). The intonation problem at D should be worked out by letting the violas and inner chairs of second violins hear their parts alone before attempting them together. The harmony is really a one, six-five of A_b (see D₅ preceding), the second violins have the root alone, therefore, the total effect is like a C minor added sixth in popular language—minor second dissonance between violas and inner chairs of second violins. Four measures before E the same dissonance becomes more prominent. However, it is well prepared and should cause no trouble. The secondary theme in C major enters at F. Conduct the whole piece with four to a bar and the thirty seconds will not be difficult. G and H are developed and recapitulation leading to a fortissimo return of the principal theme at I, (full orchestra). J starts the closing mood (still principal theme) by a noticeable drop off of instruments. K is the beginning of the Coda in which the devices of the introduction return in reverse, and lead with short thematic solo passages accompanied by the ever present Spanish rhythm in cellos, to a change into the parallel major for a modern ending with a touch of sixteenth century religious fervor by omitting the third of the final chord as it dies away.

The story, as related on the cover of the score and piano conductor parts, has no place in public schools. Still, the music itself is no more sensuous than popular ballads and the modern drones and Spanish rhythms have a genuine appeal for high school and college youth. Cornet goes to A_b—Trombone also to high A_b. Short passage fifth position for violins (two high G's on holds. All other string parts easy). Edition Musicus, N. Y. Price full orchestra \$3.50. Score \$2.00.

Another Spanish tune but in the light, carefree style, more often associated with the Latin countries, is "Sevilla" by I. Albeniz. Arranged by Felix Guenther and edited by Joseph E. Maddy. (Third position for principal violins except last note a high "G"). Published by Edward B. Marks Music Corp., N. Y. Full orchestra \$1.75.

"Down South" by Wm. H. Myddleton is now available in a special school orchestra edition by F. Guenther and J. E. Maddy. Published by E. B. Marks. Price, full orchestra \$1.75. A dandy program number.

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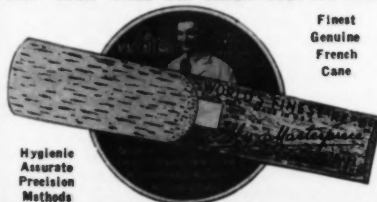
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longer pause than indicated in the tenor lead, last measure page two. The tenor part goes to high A—these two sections (last three measures page two, first six measures page three and repeats on pages four and five) may be done by the second alto section or, as tenor or alto solo. Published by Carl Fischer, Inc., N. Y. Price 15 cents.

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Miscellaneous

"Fundamentals of Musicianship" (abridged edition) by Melville Smith, Max T. Krone and Myron Schaeffer. Most progressive teachers have used the original edition of this serious work and understand the thoroughness with which the fundamentals of musicianship were inculcated. The two volumes of the abridged edition are an attempt to apply the same technique to the secondary school level. There may be some objections to devices used to teach rhythm figures and to the use of some uncommon terms; such as, "duolets", "quartolets", etc. However, the expression of harmonic relation in terms of feelings and the ear-training possibilities are unique and very valuable. Volume I is arranged in sixteen lessons starting with simple tone elements and concluding with scale spelling and key signatures. Volume II has fourteen outlined lessons and deals with interval interpretation and more complex rhythmic and harmonic materials. Each lesson has a group of vital questions to assist in study and suggests projects and activities to stimulate further research and assist the teacher in meeting problems of individual differences. A fine text for music appreciation courses. Published by M. Witmark and Sons, N. Y. Price, each volume, \$1.50.

"Sharps and Flats" by J. A. Westrup. A book of essays by a man who has something to say. He clarifies much jumbled terminology and throws new light on many pertinent musical concepts. A few specific examples applicable to the school music teacher are "Programme Oddities" p.p. 205-211, "The Kingdom of the Second-Rate" p.p. 11-16, and "Medieval Music" p.p. 109-117. Published by Oxford Press, London. (Carl Fischer, N. Y.) Price \$3.00.

Leona May Smith will

Help You with Your Cornet

Send questions to 1666 Linden Street, Brooklyn, N. Y.

This month's biography is about Del Staigers who has had a long and varied career. He was born in Muncie, Indiana, August 20, 1899. He began the study of the cornet at a very early age, and when nine years old was featured at Winona Lake (Indiana Chautauqua) as "The Boy Wonder". His success at this time was quite unusual and his services were sought in all parts of the country. However, his studies were continued under his teacher, Mr. E. W. Garrett, of Muncie. In 1915 Mr. Staigers began his actual professional band work, touring with various organizations. In 1916 and 1917 he was featured on the Keith and Orpheum Vaudeville Circuits. Then for a year or two he filled engagements as soloist and conductor, joining the Sousa Band in 1919. For the next five years

he was employed by the Victor Talking Machine Company as first cornetist. In the summer of 1926 he became the soloist of the "Goldman Band" and it was during the years spent with this organization that he developed his great reputation and success. While he was playing with this organization he also fulfilled radio engagements too numerous to mention. His latest engagements have included soloist with the World's Fair Band under the direction of Eugene LaBarre during the past year and various other activities including teaching.

Question: I have been playing cornet for four years, and have come along fairly well. Recently, however, I have noticed that my lower jaw seems to go farther in, and my upper lip is taking all the pressure. This has bothered me for quite awhile, but I have hesitated to do anything about it, because changing embouchure is a delicate problem. My playing doesn't seem to be affected, but my horn droops more than it used to. Could you give me some advice on changing my embouchure?

Answer: Drastic changes in embouchure problems are often inadvisable, as often the result of such a change is far worse than the first difficulty. However, in your case, there seems to be a simple remedy that would not necessarily involve any great amount of change and would certainly do no harm to try. You say, that your tone and playing do not seem to have been affected. However, everything you do with regard to your playing has some effect even if it is not very noticeable at first. Usually, with the type of embouchure which you have described, there is a tendency on the part of the lower lip to slide up and go inside the teeth. As a rule this produces a certain amount of difficulty with the tonguing, making it blurry and also making it difficult to go quickly and easily from a low note to a high note and vice versa. The tone is also affected, making it small because the full muscle strength of the lips cannot be properly used. However, this problem can be lessened to such an extent that it is practically negligible in most cases, by encouraging the development of the control of the muscles of not only the lower lip but of the chin! In order to do this, it is necessary to push the lower jaw forward as far as it is comfortable to hold it, so that more of the weight of the mouthpiece is felt on the lower lip and the pressure on both lips equalized as much as possible. Then to give added strength and control of the lip and chin muscles, pull down with the chin muscles so that more tension of the area and therefore more strength and an improvement in control of the muscles is possible. Control of the chin muscles is of very great importance because not only do they prevent the lip from slipping up and interfering with the tonguing but because they give added strength and greatly facilitate the so called flexibility of the lip, which is no more or less than the ability to go from one extreme to the other of the register with ease.

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(Signed) Georges Mager

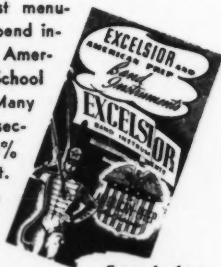
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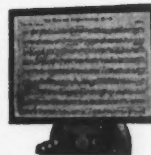
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Saxophone Queries Answered

By Jay Arnold

43-08 40th St., Long Island City, New York

Question: I have acquainted myself with fingerings by which I can now play above the ordinary saxophone register, and I can go up to top C with a reasonable amount of confidence. What I would like to know is what sort of studies you can suggest that will enable me to develop a technical dexterity in this top register. The study material I now have does not go above the F above the treble clef.

Answer: I would recommend that you first work in some good oboe material that takes in a few notes above F. Some parts of the Singer Oboe Method are excellent for this. They are good for technical development in all of the registers, as a matter of fact. Next, I would recommend that you go into flute study material. Any of the standard sets of flute studies are good for this, such as the works of Boehm, Di Lorenzo, Hugues, etc. If you study some of this flute material conscientiously you can develop a really superlative saxophone technique.

Question: A friend of mine who has studied saxophone in New York has explained to me a system of developing vibrato in which you fit onto each note a certain number of "waves of vibrato", such as two, three, four, or more waves to each note. I can see a great deal of merit in the idea, but I am at a loss to know exactly what sort of study material lends itself to the developing of the system. Will you please suggest something?

Answer: I am very familiar with the system you mention, and I recommend it highly. I suggest that you first play diatonic and chromatic scales with four waves to each note, legato, making sure that there is no interruption in the continuity of the jaw movement as you go from note to note. Then do the same material, using three waves; then two waves. Next, take something with longer skips, such as scales in third, and work through the four waves then the three, and the two. Following this, you can use material with still longer skips, such as arpeggios in various forms. When you are satisfied with the results of these, I suggest you use any standard sets of studies consisting of consecutive eighth notes or sixteenth notes, such as Klose 25 Daily Exercises, and play each exercise first with four waves to each note, next with three, next with two. All of this work should be done with a metronome, starting the four waves at 84 or less, and working up to about 92; starting the three waves at 116 or less, and working up to about 126; starting the two waves at 168 or less, and working up to about 184.

Question: I own an alto saxophone which I bought new, and used for almost two years without having any repair work done on it. I then decided to send it back to the factory for an overhaul job. Since I got it back, it plays very nicely, but the high notes are sharp. What do

The Lowdown on the Bass Section

Conducted by Clinton Loop

Address questions to THE SCHOOL MUSICIAN, 230 N. Michigan Ave., Chicago

Question: What would be your opinion of the amount of work a student should accomplish in the the first year of bass playing?

Answer: This is quite a difficult question to answer as it depends largely on whether one is taking work only in class or if the teacher is giving you individual help, however, I believe the following at-

and tuba, you really have considerable extra work. Some knowledge of the string bass, however, will be of great help to you later should you be considered for a job where it is necessary to double.

Why or Why Not Take Up Bass?

I recall about the time I started to play in my home-town band the leader was trying to find someone to take up

"Do you think I want to blow my insides out?" Talking to the boy later, he said, "I'm the smallest one in the band and he picks on me for the largest instrument."

Of course, as boys, we thought the bigger the instrument the harder it was to blow. Later on when I changed to the tuba I found to my surprise that it was much easier to play than I had expected, and the other boy then was much disappointed that he did not take the tuba when I told him how easy it played. However, even though I had convinced myself it played easy, I was a very small boy and everyone told me I was much too small for such a large instrument, so I kept wondering if I could possibly become a bass player of any worth on account of my size. Many times I had the so-called blues because I was not larger. One day I was down in the basement of our Army barracks doing my daily dozen when a sudden blue spell began to predominate and I put down my instrument and started to walk up and down. Suddenly I was interrupted by a voice behind me, "Well, Corporal, what are you so blue about?" I turned around quickly to find the bandmaster standing there. "I am disgusted," I replied. "Bad news from home or something," he interrogated. "Oh no," I said, "Only here I am about the smallest man in the outfit and I picked on the largest instrument, and I'm beginning to wonder whether or not I'll get very far." The elderly man smiled and said, "Don't let anyone tell you that the size has anything to do with



The Washington-Clay school band in Elkhart, Indiana, directed by Mr. Loop is a fine organization which will present its annual spring concert on May 21. When Mr. Loop took over the directorship of this group three years ago, there were 15 members. Today, it is a good-sized band, capable of big things in the school band field. Shall these musicians pay "war" tax on their instruments of learning?

tainments could be considered a fair example. Good position, fair embouchure, fair tone quality, correct attack, some idea of breathing, ability to play whole, half, quarter, eighth, dotted half notes and relative rests in 4/4, 3/4, 2/4 and 6/8 meter. Ability to use repeat marks; have scales of F, Bb, Eb, Ab memorized; ability to play some sturs and a fair staccato. Ability to read easy melodies at sight. Understand care of instrument. You should have some ensemble experience and be able to do at least a short song or solo by memory. Of course, many students accomplish more, and some less, but I believe a student with average ability, and in the 7th or 8th grade can be considered up to par with the above knowledge of his instrument.

Question: What type of bass, namely, the upright, the Sousaphone or the Recording bass do you think has the better tone?

Answer: I do not think it is so much the question of the type of bass used but largely the ability to fill and execute properly with ease. The instrument with which you can do the above should be given first choice. Also, the type of work you aim to do must be considered. For concert work my choice has always been the upright bass but for dance or presentation I would use the Recording Bass or the Sousaphone.

Question: After having several years of Piano and having studied the tuba for three years would you advise taking up the string bass?

Answer: It is always advisable to acquire more knowledge along any line, however, if you are studying the piano

you think might be the trouble?

Answer: In all likelihood, the repair man used cork bumpers under the keys for the high notes, that are too thin. Consequently, the keys open too far. You can remedy this situation by having thicker bumpers put under the keys, thereby diminishing the distance that the keys open. If this does not put an end to the trouble, write again and give me further details.

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the amount of tone that comes out of an instrument—it is the lip, the ambition and practice that count." I thanked the Bandmaster kindly, picked up my instrument and continued to practice.

I am telling you some of my experiences only as an illustration and helpfulness along these lines because I do not believe there is a school bandmaster who has not had these same questions to deal with. Namely:—"I want a small instrument. I haven't enough wind for a bass," or, "Mother says the bass is too hard to blow." Not long ago I played a few bass solos in the schools where I was teaching to show the parents and students that the bass could be played with just as much ease as the other instruments, so, if you have a suitable lip and your director needs basses, why not take it. You'll find it interesting.

You will note, however, that in my opinion the lip and teeth have a large part to do with playing the bass, or shall I say "all brasses." I have seen directors make mistakes by taking Johnny from the cornet section and changing him to bass or baritone where really it was not the thing to do. You may say—"Johnny reads well, he practices well, and is always on the job, and I have too many cornets. I need a dependable bass player so I'll change him over. Johnny has played bass now one semester and he executes well, his attack is good, but I don't know just why his tone doesn't fit in fullness."

In such a case, perhaps Johnny has made a mistake in changing, especially if his lip is too thin and the mouth too pointed to fill the large mouthpiece. Of course, the fact that children's mouths and teeth change in form at various points in life makes this a difficult problem at times, but you can safely bet that a student with an oval shaped mouth and fairly large teeth will be able to fill out the bass mouthpiece, and produce a nice, round tone.

Perhaps you will say, you notice in reading this column that I too changed from another instrument to bass. Yes! That is correct. I was playing a small mouthpiece and my teeth gave me considerable interference. My parents, the director, and I went into a "huddle" and decided that all indications pointed toward a more suitable embouchure for a larger mouthpiece, hence, my reason for changing. I think when we change the boy or girl from one instrument to another we should be very careful to make sure they will at least have a fair chance. Then we are not doing them an injustice. So, you that are contemplating getting all "wrapped up in your work" as a sousaphone player, please remember you don't have to be a six-footer, but you do need the proper embouchure to develop a good solid tone, for without this a bass player isn't much help to himself or the band.

7th Annual Easter Concert Given by Chadron Chorus

Chadron, Nebr.—In an inspiring performance that attracted many out-of-towners, the Chadron Municipal chorus presented their 7th consecutive Community Easter concert on Palm Sunday, April 6, in the City Hall auditorium, which was especially decorated with palms and lilies for the program.

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School Dance Bands

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With a few instruments, a sense of modern rhythm, a genial director and a great deal of cooperation, you'd be surprised what colossal, definitely professional entertainments can be put on, with a barrel of fun for both participant and spectator.

At the Nebraska School of Agriculture in Curtis, Director Eugene Ellsworth rounded up a liting girls' trio, a couple of romantic tenors, some future cinema idols, a few gals who could really dance, and his terrific 10-piece jazz orchestra, appropriately called "Gene's Geniuses," (to these swingers, torrid rhythm is second nature) and put on a show that's the talk of the town.

The stage was fixed up to represent an exclusive downtown night club and the curtains parted to the tune of "In the

perfect form to "The Five-O'Clock Whistle," beat out by the Geniuses, then made way for Kathleen Kull who got hep in vocalizing and tap dancing to good old "Tuxedo Junction."

And what could be more appropriate to end such a delightful evening than Gene and his Geniuses giving all they had in the ever popular "Tiger Rag."

Says Mr. Eugene Ellsworth, "All this may sound as though we did nothing here but promote a jazz orchestra. This is decidedly not the case. The jazz orchestra is just one group, and only the emphasis deserved is placed on it. With all of these students, we stress the importance of individual performance, solo work, and participation in larger groups. Performance in the jazz orchestra automatically takes care of itself when the



"Gene and his Geniuses" are transported to a lavish nitery where lovely formal-clad ladies and handsome men rise from their seats of luxury to participate in the entertainment for the "1941 Music Revue."

Mood" as only the Geniuses, (and Glenn Miller) can do it. A fanfare announced Gernadine Waterman who sang, "Yes, My Darling Daughter" with just the right mannerisms, and then went into an intricate dance routine. By this time, the audience was all eyes and ears for the Aggie Belles, Eunice Gilliland, Thelma Burtch and Doris Gilliland, who put over "Let's Dream this One Out" so well that Fred Waring would have loved it.

Handsome Bill Ross affected the feminine hearts with his crooning of "San Antonio Rose," encoored with "There'll Be Some Changes Made."

On her toes was Mary Votaw in a graceful dance to the tune of "Skater's Waltz."

The show went dramatic as Bob Johnson took over the stage to recite, "The Three Trees," with orchestra accompaniment in the proper places.

For the comic side, Bill Kreyck went to town with "The Shooting of Dan McGrew," while Bill Shrewsbury, Doris Gilliland and Jack Kreyck cavorted, swagged and wrung hands in typical old-time fashion. Janet Douthit was at the piano.

Always welcome on any program, Eunice Gilliland strutted and twirled in

others are attained. However, we do find that the stimulus of the jazz orchestra makes the students better readers, and there is no question but that it improves their rhythm.

"We feel that our jazz orchestra contributes to the musical growth of the student, and that it actually increases his appreciation of all kinds of music. He not only listens with more enjoyment to popular orchestras but he has a keener appreciation of symphonic music and of the classics. We can truthfully say that the members of this group are some of our best musicians; most of whom have competed successfully in district and regional music contests on their respective instruments."

The membership of "Gene's Geniuses," a name which, despite Mr. Ellsworth's protests, still sticks to the ork, is: cornets, John Thomalla, Kathleen Kull; trombone, Kenneth Presler; sax's, Malvin Herman, Bill Ross, Max Garton; piano, Janet Douthit; bass, Bob Johnson; drums, Rod Blessing; director, Eugene Ellsworth.

"It is 11 times as easy for the son of a rich man to get a high school education as it is for the son of a poor family. . . Those who most desperately need what education has to offer are most likely not to stay in school because of economic conditions beyond their control."—(Professor Harold C. Hand of the U. of Md.—Washington Star.)

We enjoy your fine magazine and look forward to each new issue.—P. G. Swartz, Director of Music, Crowley, La.



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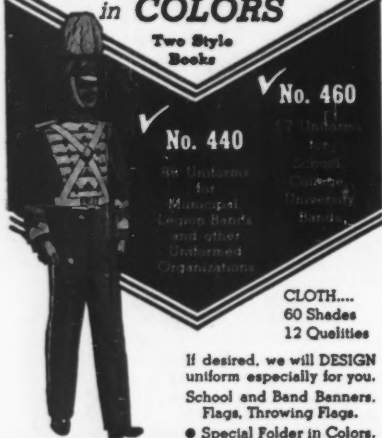
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Ideas for Band Parents' Clubs

Entertainment and Money Making Suggestions. Have You Any?

When the bell in the schoolhouse rings out the last minute in the 1940-41 school year and your sons and daughters toss out their histories and spellers and begin chanting "No more pencils, no more books . . .", you'll probably feel that you too, deserve a rest from everything connected with your offspring's education. And you're apt to include your work in the Band Parents Club in that category.

But try to remember,—that if your organization breaks up entirely during the summer, there's going to be twice as much to do in the fall to gather the members together again.

We know,—people go away on vacations, etc., etc. That's all right. Don't expect your full membership every meeting,—and don't meet as often as during the winter months. But everybody won't be out of town at the same time and those that are home can really hold the club together until work starts in earnest again in the fall. So, think it over, band parents, and don't spoil all your good work by completely disbanding for the summer session.

Geneseo, Illinois Club News

Mrs. Charles R. Baum, secretary of the Geneseo, Illinois high school Band Boost-

side, Nebraska, very few parents could afford to buy their children musical instruments so that they could join the school band. This was regrettable indeed, since the school band is quite a community organization, appearing in the downtown section for parades and concerts nearly every Saturday night.

The band parents realized that there soon would be no band at all unless new material could be inducted into the organization. So they formed a Band Parents association the aims of which are "to raise money to purchase instruments which will be sold without profit to a child or will be rented, and if the child decides later to buy the instrument . . . the money he has paid out for rent will be taken from the purchase price; to provide costumes for the drum major and majorettes; to provide transportation for out-of-town trips; to take care of the band capes and caps; and to show our appreciation to the musicians for their efforts by giving parties, etc. for them."

According to Vice-President, Mrs. I. F. Gaebler, there are 30 members in the association and they have invited anyone interested in the school band to join. They have also asked the parents of the



The Geneseo, Illinois high school band was proud to pose for this picture, for their Band Booster club had just presented them with smart, good looking uniforms. Mr. Carl Neumeyer is their director. Shall these musicians pay "wer" tax on their instruments of learning?

ers' club tells us of their first project,—a chicken supper to which 337 adults and children came to devour 3½ bushels potatoes, 7 gallons gravy, 60 friend chickens, 3 cases corn, 30 ringmold salads, 60 pies, to say nothing of jelly, pickles, coffee, cream, bread and butter.

It was a lot of work but it added \$142.98 to the band uniform fund, and that was thanks enough for these energetic boosters.

Says Mrs. Baum, "We have a very fine band director, Mr. Carl Neumeyer; so with his leadership; the school board; and the band members; not forgetting the newly organized Band Booster Club, we are able to send you a picture of our band presenting a concert on January 28, 1941, wearing their new uniforms for the first time."

Lively Club in Winside
Because of financial difficulties in Win-

side, Nebraska, very few parents could afford to buy their children musical instruments so that they could join the school band. This was regrettable indeed, since the school band is quite a community organization, appearing in the downtown section for parades and concerts nearly every Saturday night.

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Officers of the club are president, Mr. Ollie Smith; vice-president, Mrs. I. F. Gaebler, secretary, Mrs. Helen Wieble; and treasurer, Mrs. Thorvald Jacobson.

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Intricacies of the French Horn Simplified

By Philip W. L. Cox, Jr., Stone Ridge, N. Y.

Question: I noticed that you judged at the Westchester County contest in April. What were the general deficiencies of the competing horns?—*John David, Instructor, Eastchester, N. Y.*

Answer: I felt that many had no feel-

imate melodic line, arpeggios, etc. Accuracy was another outstanding problem, both in time and pitch, especially the latter; here those students using B \flat horns had the decided advantage. Energy was lacking in forte passages, and delicacy



ing for the horn as a dramatic instrument, and were content to get the approx-

was lacking in pianissimos. Tonguing was thick, notes were terminated by the tongue instead of by the breath, and rapid staccato was entirely absent. To cure these would require volumes. The hornists showing up best were those who played extensively in school and community orchestras and bands giving frequent concerts and performing under many different conductors.

Question: Will good French Horns be hard to get because of the war?—*F. I., Columbia U. Band, N. Y.*

Answer: The standard European horns such as Schmidt, Kruspe, and Alexander may not be available now, although in the larger cities they are circulating in used condition. After much experiment, various manufacturers in this country have produced, beside school-grade horns, some top-notch professional instruments in double and single B \flat models which are finding their way into top-flight organizations. At the risk of omitting some worthy instrument, I may mention without reference to order, Selmer, Conn, Sansone, Olds, King, Geyer.

Question: I have a strong tone, but conductors remark that it lacks refinement. What changes can I try?—*D. B., N. Y.*

Answer: The position of the hand in the bell can refine a tone perceptibly. The chances are that your hand is too open and that you play sharp. Experiment with holding the hand somewhat farther in following one of the accompanying sketches. If your pitch becomes flat, close the tuning slide, and open the hand slightly on high tones.

Question: I cannot afford to study with authorities on the French Horn. Which books have been produced recently by some of these people?—*D. M., West Orange, N. J.*

Answer: Anton Horner, Max Pottag and Lorenzo Sansone have produced methods in the past two years. Robert Brown of New York is planning to release two books, one on low horn, and another general method.

Question: On a single B \flat horn with three valves, muting raises the pitch more than one-half step. Must I use a horn with the stop valve?—*E. B., Albany, N. Y.*

Answer: Recently a mute has been designed to raise the B \flat muted horn exactly the right amount for the standard transposition. The designer has produced a non-transposing mute especially suitable for home practice, and an attachment that permits strong muting in the extremely low register. It is interesting to note

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45

that there are mutes available for baritone and tubas. As each mute is built to fit the make of horn you use, correspond with S. Florio, 1673 Nostrand Ave., Brooklyn, N. Y.

Question: What became of the experiments you mentioned a few issues ago on the development of the "big tone"?—W. S., Scituate, Mass.

Answer: Several findings are of interest. The most important of these is the type of vibration the lip creates within the mouthpiece; the greater the relaxation of the flesh the more complete is the vibration. This means the use of some pressure to make the mouthpiece take part of the load—part of the tension, that the lips would have to take otherwise. Certain interested authorities believe that the lips should be bunched, and others believe they should be spread. Low horn men favor the former system, and high horn men the latter. In any case the rim of the mouthpiece should afford some grip, either at its outer edge or at the cup. If a student contemplates changing his embouchure, it should be so gradually that no new muscles will have to be utilized suddenly. The big tone is frequently unwieldy and makes you think you are in tune when you are out of tune; be very critical of your pitch and quality while experimenting for yourself.



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A Composers' Dictionary (Part 9)

Musical Terms, from English to Italian

Compiled by Francis Howard McKay, Composer and Arranger

SAD—triste
SADLY—tristemente
(with) **SADNESS**—(con) tristezza
THE SAME (similarly)—simile; in the same time—*stesso tempo*
SARCASTIC—sarcasico
SARCASTICALLY—sarcasticamente
(with) **SARCASM**—(con) sarcasmo
SARDONIC—sardonico
SARDONICALLY—sardonicamente
(with) **SATIRE**—(con) satira
SATIRICAL—satirico
SATIRICALLY—satiricamente
SAUCILY—brazen-faced, saucily—*affacciatamente*
(with) **SAUCINESS**—with impertinence—(con) *impertinenza*
SAUCY—brazen faced, saucy—*affacciato*
SAVAOE, WILD—salvatico, selvatico, selvaggio
SAVAGELY—da selvaggio, selvaggiamente
(with) **SAVAGENESS**—(con) selvaticità
SCINTILLANT—(sparkling)—scintillante
SCINTILLANTLY—scintillantemente
SCINTILLATING—scintillando
(with) **SCINTILLATION**—(con) scintillazione
(with) **SCORN**—(con) scherno
SCORNFUL—schernevole
SCORNFULLY—schernevolmente
SECOND—secondo
(with) **SENTIMENT**—(con) sentimento
SENTIMENTAL—sentimentale
SENTIMENTALLY—sentimentalmente (d'un modo sentimentale)
SEPARATE—separato
SEPARATELY—separatamente
(with) **SEPARATION**—(con) separazione
(the) **SERENADE**—(la) serenata
SERENE—sereno
SERENELY—serenamente
(with) **SERENITY**—(con) serenità
SERIOUS—serio
SERIOUSLY—seriamente
(with) **SERIOUSNESS**—(con) serio
SEVERE—severa
SEVERELY—severamente
(with) **SEVERITY**—(con) severità
SEXTET—sestetto
SHARP, ACUTE—acuta
SHARP, POINTED—pinzuto
SHARP, TART—lazzo
SHARPLY—acutamente, pinzutamente, lazzamente
SHORT—corto; short air—*arietta*; short coda—*codetta*
SHORTLY—cortamente
(with) **SHORTNESS, BREVITY**—(con) cortezza
SHOWILY—with bravery, courage, flourish—(con) bravura
SHRILL, PIERCING—stridulo
SHRILLY—stridulamente
SHY, BASHFUL—schivo
SIGHING—sospiroso, sospirante, sospirando; in sighing manner—in modo sospirato
(to the) **SIGN**—(dal) segno (D.S.)
(be) **SILENT**—tacet
SIMILAR—simile, similare
SIMILARLY—similmente
SIMPLE—semplice
(with) **SIMPLICITY**—(con) semplicità
SIMPLY—semplicemente
SINCERE—sincero
SINCERELY—sinceramente
(with) **SINCERITY**—(con) sincerità
SINGABLE—(worth singing)—cantabile
SINGING—cantando; in singing manner—in modo cantante
SINISTER, SINISTROUS—sinistro; sinistro also means left, or left handed

SINISTROUSLY—sinistramente
SKIPPING, TRIPPING ALONG, FRISKING—saltellante, saltellando, salterellante (in: skipping manner)—saltelloni, saltellone
SLACKENED—(relaxed, retarded)—rallentato
SLACKENING—rallentante, rallentando
SLEEPILY—addormentatamente
SLEEPING—dormiente, dormiendo
SLEEPY—addormentato
SLIGHTLY—a little—(un)poco; a very little—(un)pochetto, (un)pochino; a very very little—(un)pochettino; the least bit—*pochissimo*
SLOW—So many degrees are used here that it is best to indicate them as follows:
1 Just a little slow—*andantino*
2 Moderately slow—*andante*
3 Slower than the above—
 (a) *adagietto*
 (b) *poco lento*
 (c) *larghetto*
4 Slow—
 (a) *adagio*
 (b) *lento*
 (c) *grave*
 (d) *largo*
5 Very slow—
 (a) *adagio assai*
 (b) *molto lento*
 (c) *largo di molto*
6 Very very slow—
 (a) *adagissimo*
 (b) *lentissimo*
7 Slowest possible time—*larghissimo*
SLOWER—less moved—*meno mosso*; more slow—*più lento*
SLOWER THAN ALLEGRO—*allegretto*
SLOWER THAN ALLEGRETTO—*allegrettino*
SLOWLY—1 *andantamente*; 2 *lentamente*; 3 *gravemente*; 4 *largamente*; 5 *tardamente*
(with) **SLOWNESS**—(con) *lentezza*
SLURRED—(bound, tied smooth)—*legato*; in wind instrument music—one breath; in string music—one bow.
SMOOTH—liscio; joined, united—*unito*; equal—*uguale*; fluid—*fluido*; fluent—*fluente*; slurred—*legato*
SMOOTHLY—lisciamente
(with) **SMOOTHNESS**—(con) *lisciezza*
SOARING, FLYING—*svolaute, svolando*
SOFT, GENTLE—*Piano (P)*—very soft—*pian piano* (pp); most soft (the superlative)—*pianissimo* (ppp)
SOFTENING—diminishing—*diminuendo*—(dim.)
SOFTER—more soft—*più piano*
SOFTEST—most soft—*pianissimo*
SOLDIERLY—(adj.)—*soldatesco*
SOLEMN—solenne
(with) **SOLEMNITY**—(con) *solennità*
SOLEMNLY—solennemente
SOLID—solido
(with) **SOLIDITY**—(con) *solidità*
SOLIDLY—solidamente
SOLO—solo
SOME—alcuno, alcuna; with some liberty (con) *alcuna libertà*
SOMEWHAT—a little—*un poco*; a little (somewhat) fast—*un poco allegro, allegretto*
SO MUCH—tanto; not so much fast (not so fast)—*allegro non tanto*
SONATA—sonata
(the) **SONG**—(il) canto; (la) canzone
(with) **SONORITY**—(con) *sonorità*; sonorous—*sonoro*; sonorously—*sonoramente*
SOON—(quick)—*tosto*
SOOTHING—consoling—*consolante, consolando*; appeasing, placating—*placante,*

placando; in soothing manner—in modo placante
(with) SORROW—with sadness—(con) tristezza; with gloom—(con) mestizia; in mourning—in lutto; with melancholy—(con) malinconia
SORROWFUL—sad—triste; gloomy—mesto; mournful—luttuoso; melancholy—malinconico
SORROWFULLY—gloomily—mestamente; mournfully—luttuosamente; with melancholy—con malinconia; sadly—tristamente
SOUNDED, PLAYED—sonato
SOUNDING—sonante, sonando
SPEAKING—parlante, parlando
(with) SPEED—with velocity—(con) velocità
SPEDIDLY—quickly, readily—prestamente; rapidly—rapidamente; very fast—allegro molto
SPEEDY—flying—volante, volando; quick, swift—presto; rapid—rapido
(with) SPIRIT—(con) spirito
SPIRITED—spiritoso
SPIRITEDLY—spiritosamente
(with) SPLENDOR—(con) splendore
SPORTIVE, PLAYFUL, JOKING—scherzevole
SPORTIVELY—scherzevolmente
(with) SPORTIVENESS, PLAYFULNESS—(con) scherzo
SPRIGHTLY—awake, sprightly—desto
(with) SPRIGHTLINESS—with life—(con) vita
SPRINGING, JUMPING, BOUNCING—saltante, saltando
SQUEEZED, PUSHED ON, HURRIED ALONG—stretto
SQUEEZING, PUSHING—stringente, stringendo
STABLE—stabile
(with) STABILITY—(con) stabilità
STARLY—stabilmente
(with) STATELINESS—with grandeur—con grandezza; with majesty—(con) maestà; with dignity—(con) dignità; with pomp—(con) pompa
STATELY—majestic—maestoso; pompous—pomposo; dignified—dignitoso; grand—grande
STEADILY—firmly—fermamente; equally—ugualmente; regularly—regolarmente; stably—stabilmente
(with) STEADINESS—with stability—(con) stabilità
STEADY—solid—solido; firm—fermo; stable—stabile
STERN—auustere—auustero; hard—duro; severe—severo
STERNLY—auustere—auustemente; harshly—arcignamente; in hard man-

ner—duramente; severely—severamente
(with) STERNNESS—with austerity—(con) austerità; with hardness—(con) durezza; with severity—(con) severità
STILL, ALSO, YET—anche; still faster—anche più mosso
STORMILY—tempestuously—tempestosamente
STORMY—tempestuous—tempestoso
STOUT, LOUD, STRONG—forte (f)
STOUTLY—fortemente (f)
(with) STOUTNESS, FORCE, POWER—(con) forza (f)
STRANGE—strano
STRANGELY—stranamente
(with) STRANGENESS—(con) stranezza
(in) STRICT, EXACT TIME—a tempo giusto, a tempo esatto
STRIDENT—stridente
STRIDENTLY—stridentemente
(one) STRING—(una) corda
(three) STRINGS—(tre) corde
STRONG, LOUD, STOUT—forte (f)
STRONGLY, STOUTLY, LOUDLY—fortemente (f); with strength, power—(con) forza
(the) STRUMMING—(la) strimpellata
STRUMMING—strimpellante, strimpellando
STURDILY—robustly—robustamente
(with) STURDINESS—with vigor—(con) vigore
STURDY—robust—robusto; vigorous—vigoroso
(the) STYLE—(il) stile, stilo, modo, (la) moda
SUBLIME—sublimo
SUBLIMELY—sublimamente
(with) SUBLIMITY—(con) sublimità
SUDDEN, QUICK—subito, sudden turn (of the page)—volti subito (V.S.)
SUDDENLY—subitamente
(with) SUDDENNESS—(quickness, haste)—(con) subitezza
(with) SUFFERING—(con) sofferenza, sofferimento patimento
SUFFERING—sofferente, sofferendo; in suffering manner—in modo sofferente; painfully—penosamente
SUPPLICANT—supplicante
SUPPLICANTLY—supplicatamente
SUPPLICATING—supplicando
(with) SUPPLICATION, ENTREATY—(con) supplicazione
SUPREME—supremo
SUPREMELY—supremamente
SUSTAINED—sostenuto
SUSTAINEDLY—sostenutamente
SUSTAINING—sostenente, sostenendo
SWEET—dolce
SWEETENING—(growing sweet)—addolcito, addolciando, addolcendo
SWEETLY—dolcemente

(with) SWEETNESS—(con) dolcezza
SWIFT—veloce, celere
SWIFTLY—velocemente, celeremente
(with) SWIFTESS, VELOCITY—(con) velocità; with celerity—(con) celerità
SYLVAN—silvoso
SYMBOLIC—simbolico
SYMBOLICALLY—simbolicamente
SYNCOPATED—assincopato
SYNCOPATING—assincopante, assincopando
(with) SYNCOPATION—

Swiss Flag Throwing Swings Out in the American Way

(Continued from page 19)

titions not so long ago. There were those at that time who said the slower method of baton twirling was the only one, and that the faster, flashier method would not catch on. But today, the fast, flashy method is universally used with very few exceptions. I also recall that in some of the earlier contests, the batons of the contestants were weighed and measured as some thought they should be a standard length and weight. But it was pointed out to them that this was a handicap, and was retarding the advancement of baton twirling, since a twirler can work best with a baton that is best suited to his or her style of twirling. So this system was short-lived, and that is why today we find many types of baton contests, constantly changing to keep up with the modern trends.

Judging from the response received by myself and others, I feel certain that this art of flag swinging will take its place right along with baton twirling, which is so popular today. A good baton twirler, as a rule, makes a very fine flag swinger.

An excellent record for those who use "canned" music for exhibitions or practice, is the Victor recording by Kate Smith of "God Bless America." In this record there is a retard late in the music which gives a chance to combine the Alpine method with the Modern American method. We have our band play this same march with the retards marked to fit our routine, using the retards to perform our more difficult movements and throws.

So, to those of you who have learned flag swinging and become discouraged for one reason or another, keep at it, and you will eventually reap the rewards. To those of you who have not taken it up, you had better do so now, as it is fast coming to the front.

Sioux Falls, S. Dak.—The Washington high school band will play for an international broadcast at Boston, June 13, during its good will tour on the eastern seaboard and through Canadian cities. Director Arthur R. Thompson announced recently.

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How I Teach Beginners To Play The Violin

(Continued from page 15)

Notes with Different Signatures

A very good method of familiarizing pupils with the effect of different signatures on the Musical Alphabet is to write all the notes in the first position, and have the tones written, the whole steps and half steps marked.

This repetition with various signatures could be presented over a period of weeks.

Marking Half Steps

The marking of half steps in every exercise or piece studied is invaluable.

a. Build in letters the major or minor key of the music.

b. Select the half steps between the third and fourth degrees of the scale and mark them throughout the entire composition.

c. The half steps between the seventh and eighth degrees of the scale are treated the same way.

d. Accidentals are next marked and their function in relation to the signature explained.

e. In a minor key the half steps between the fifth and sixth degrees are marked, as well as the half steps between the second and third degrees.

Octaves

An octave can be explained, and the pupil should practice naming the Musical Alphabet from one letter to the next letter of the same name.

An octave comprises four lines and a space, or four spaces and a line. From the first line of the staff, note E, count up four lines and add a space to the letter E. Likewise, from the first space on the staff, note F, count up four spaces and add a line to the note, F.

High Notes One Octave Lower

To be able to play high notes one octave lower is often difficult for advanced students. Passages taken from concert numbers or difficult exercises are valuable when written this way. In doing this, the music becomes familiar, it is easier to play as originally written, and the pupil learns how to simplify music.

Example 5. Wohlfahrt op. 74, book two.

Transposition

Example 6. When teaching a new position, have the pupil transpose an exercise from the first position two degrees higher to the second position. As an example, if the key is C major, write the signature for D major, and have each note written on the next line or space. The fingering in both positions will be the same, but the pitch in the second position will be in D major. The fourth finger must be used in the first position and not an open string.

By selecting sentences on certain

strings, the teacher trains a pupil to play in a new position on all strings.

Example 7. In transposing from the first position to the third position, the pupil will write a note written on a line to the line next above it, or from a space to the space next above it. This transposition takes in three letters. As an example, from C major, first position, to E flat major, third position, you write the signature for E flat major, and the pupil makes the transposition. If accidentals occur, they must be repeated in the new key. A note which has been raised with an accidental in the first position, must be raised in the third position. Sometimes the raised note is flattened in the signature, and consequently, requires a natural sign.

Understanding and Tolerance Urged Upon Adjudicators

(Continued from page 13)

fect is all wrong and merits a penalty; that anyone who differs with us is wrong; that there is only one way to perform a composition; and that is our way. If we adhere to this rule, I do not know a single one of us who would not stand self-condemned by the operation of his own code. I do not want to give the impression that the administrators feel that we are all wrong, but unfortunately, a few instances of radicalism on the part of adjudicators receives more attention than the fine work of the great majority. It is our job to see that from our membership, there is no one who is unprepared to sit before individuals and groups of young Americans and to so express his criticisms, suggestions that even the poorest will not feel hopelessly discouraged. In most instances, the criticism could justly be placed entirely upon the director, but even he should not be embarrassed, but should be instructed and encouraged.

The adjudicator whom I would consider the worst menace, is the one who makes requirements of a band or a director that he is unable to deliver personally, or with his own organization. Many of the bandmasters judged, and administrators concerned, feel that an adjudicator is just as good and no better than the results he is producing in everyday life, and that any statement he may make or any requirements from those judged in excess to this, place him in the category of hypocrite, prevaricator, et cetera.

In conclusion, let me say that we all know that all adjudicators are not good, and all are not bad; that all school administrators and educators are not good. Many are very bad.

Many are radical; many are experimenters at the expense of their school systems; however, they are here, and we must deal with them somewhat as outsiders. This requires constant study, up-to-the-minute information, and a diplomatic attitude on the part of every one of us. Beyond that, I don't know what the answer is, and want to add my plea for the most serious thought and best efforts of every member of the American Bandmasters' Association to improve relations, and secure the greatest benefit judged by standards enumerated herein.

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This classified advertising department was established for the benefit of bandmasters, directors, students and individuals having used instruments, uniforms, etc. to sell, swap, or those who wish to buy at a bargain.

Look over the ads in this issue. You'll find many items of interest. Perhaps you have an extra saxophone you would like to sell or trade for a French horn or trumpet. Take advantage of the opportunity this department offers you.

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Music Supervisors Join Fred. Gretsch Staff

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new Tilson-Gretsch talent test. Mr. Tilson held the position of head of the department of music at the Indiana State Teachers College for 25 years and has taught in the public schools for eighteen years.

Geo. T. Bennett, of Red Oak, Iowa, nationally known authority on marching bands, whose Red Oak band won the national championship in a marching competition, is now traveling for the Fred Gretsch Mfg. Co. He will cover the states of Indiana, Kentucky, Louisiana, Mississippi, Michigan, Tennessee, Alabama and Arkansas.

Music supervisors who attended the recent sectional conferences may be interested in knowing who won the cymbals given by the FRED GRETSCHE MFG. CO. The following men won a pair of genuine K. Zildjian cymbals:

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The winners are determined in this manner: All music educators visiting our display fill out registration cards, each card having its own number. They tear off the stub, with a corresponding number, and deposit it in a box.

The winner is the person holding the lucky number.

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